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MANUAL
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DEPARTMENT OF PHYSICAL EDUCATION

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MANUAL

OF

Gymnastics, Games, Action Plays Rhythmic Plays *and* Rhythmic Steps

FOR THE

ELEMENTARY SCHOOLS

OF

READING, PENNSYLVANIA

Compiled By

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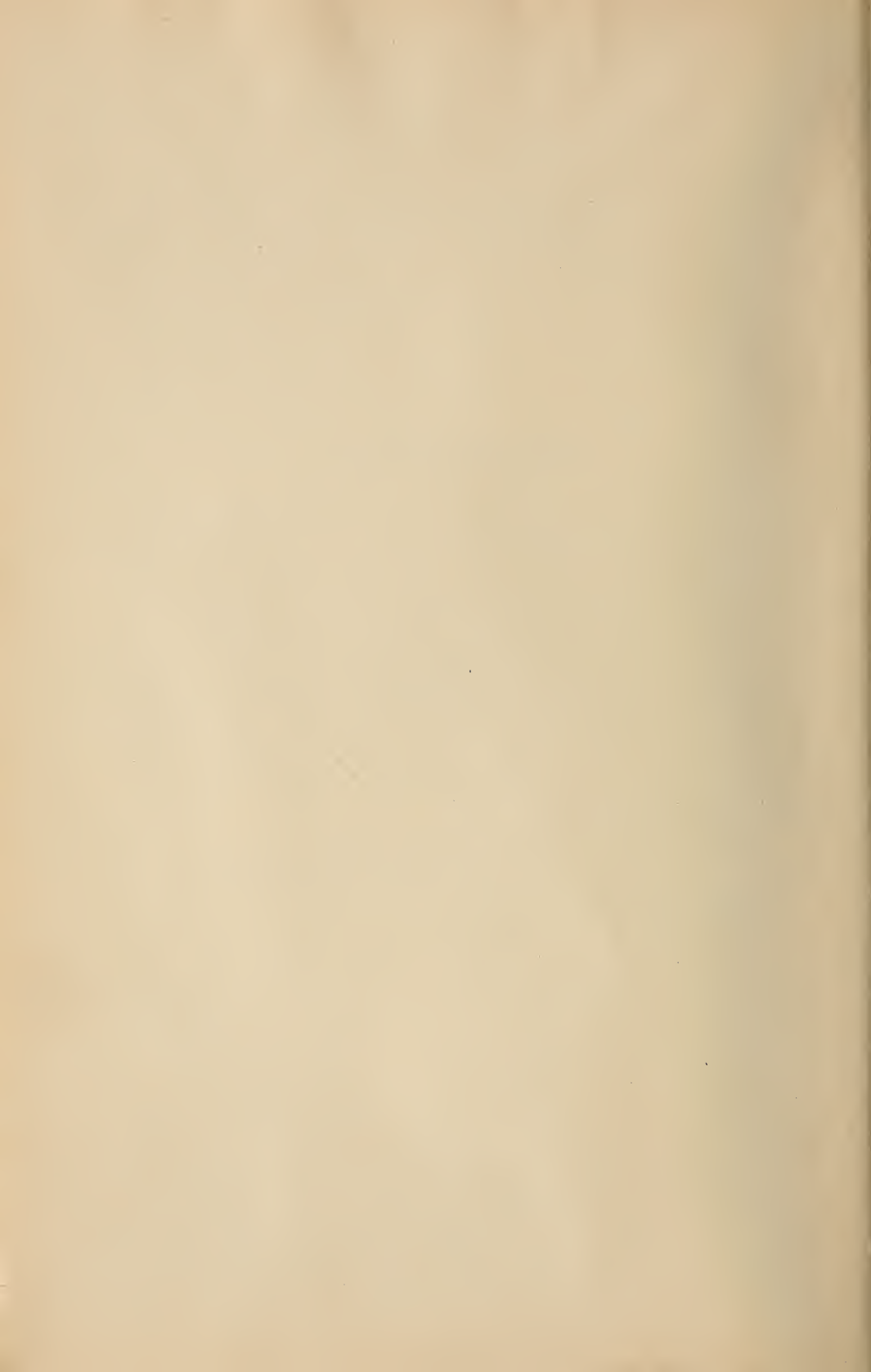
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ALEXANDER A. HARWICK.

Reading, Pennsylvania,
January, 1918.



PHYSICAL EDUCATION

"Physical education is the direction of motor activity as a means of developing the mind, inasmuch as it directs; the character, inasmuch as it controls; and the body in its structure and powers."

It includes also a consideration of such conditions as may affect the bodily health—lighting, heating, seating, and sanitation.

Aims

The aims of physical education may be stated as follows:

Hygienic Aim: To maintain and increase health.

Educational Aim: To develop such mental and moral qualities as leadership, presence of mind, quick reaction, self-confidence, courage, grit, determination, loyalty, co-operation, subordination to authority, and justice.

Effort is made to get a general training in the possibilities of the use of the human mechanism. This is done through training for alert muscular response, by means of set class exercises taken on command; through utilizing and developing the rhythmic sense by rhythmic exercises; through arousing the dormant race instincts for running, throwing, striking, chasing, catching, etc., by games; and through use of the later developed instinct for competition and co-operation by means of more highly organized games and athletic competitions.

Particular emphasis is put on correct form in exercising, as through form the best results are obtained; and special effort is made to get the correct standing, sitting, and walking postures at all times. In the lower grades, the exercises are made occupational in type whenever possible.

Instructions and Suggestions

Twenty minutes a day is devoted to exercises or games in addition to the regular recess periods. Take the exercises and games out of doors whenever possible. The order of preference is (1) the schoolyard; (2) the gymnasium, corridor or basement; (3) the schoolroom. Appoint monitors for the windows and ventilate the room thoroughly during the lesson. Buildings having the gravity system of heating may open the windows upon notifying the janitor to shut off the heat from that particular room.

Never allow the temperature of the room to rise above 70°. The normal temperature should be 68°. Insist upon the pupils removing overcoats, sweaters, overshoes, cloaks, and wraps of all kinds. Have the boys remove their coats. Impress upon the pupils the harm resulting from wearing heavy garments indoors, and of tight fitting garments at any time.

As only twenty minutes are to be used daily for this work, let it be all work. Give your orders clearly and promptly and keep the pupils busy. During the lesson no time should be wasted in looking up exercises. **To get the best results the teachers must memorize the lesson.**

Let the exercises follow quickly in the required order and insist upon good posture and on correct and energetic execution. Arrange the pupils so that the smaller ones will be in front and the larger in the rear so the teacher may overlook the class more easily.

When the work is taken indoors divide the time so as to have ten minutes in the morning and ten minutes in the afternoon. As it is impossible to see all the movements of all the pupils from the same place, the teacher should move about to different parts of the room; a side view of the class will often reveal errors that are not visible from the front. Pupils who do their work poorly should not stand in front of the class. Imitation is a large factor in education, therefore the pupils should see good models. A self-conscious pupil will often work better when standing behind the others than when directly under the eye of the teacher. If unable to demonstrate an exercise have a proficient pupil substitute, making such corrections as are necessary.

Demonstrations should be counter-like. That is—if the pupils are to do the exercise to their left, show it to your right. All exercises are to be taken both left and right. Repeat each exercise six to ten times, according to the muscular effort required.

Prepare your lesson thoroughly before presenting it to the class. When giving a new lesson give all the exercises—do not spend the whole period on one or two exercises. Let the exercises follow each other as quickly as possible, i. e., do not waste time in correcting individual pupils, or in making lengthy explanations. **Remember that the prime object is exercise.** To show an exercise once correctly is better than to give several explanations. Give particular attention to the following points: (1) clearness and accuracy in giving commands; (2) promptness; (3) correctness and vigor of execution; (4) posture.

Commands

There are two kinds of commands: (1) the command of explanation; (2) the command of execution. The command of explanation tells what exercise is to be performed and a slight pause follows this, giving the children time to fully understand what they are to do. No movement must be allowed during this pause. The command of execution now follows, distinctly and sharply—calling for instant action. Many exercises depend for correct execution upon the skill of the one commanding. For example, trunk movements depend upon how the teacher commands them as to whether they will be executed properly. If conducted too fast, they become difficult and lose in value. Skillful commands assist in forming good posture. Good commands should be (1) clear; (2) short; (3) timely. They are clear when they convey a clear idea to the pupils. They are short when all unnecessary words are omitted. They are timely when so divided as to give the pupil time to react. The command of explanation should be given in a clear, easily understood tone. The command of execution should be strongly accented and forceful. Example—Explanation—Hands rear of head—pause. Execution—PLACE!

Rhythm of Movements

Arm and leg movements—usually in fast rhythm. Trunk and head movements—always in slow rhythm. Jumping—usually in fast rhythm. Breathing—always slow, it should be adapted to the normal breathing rhythm of the pupil. Balancing, not done in rhythm, but on count or command.

In a compound exercise the rhythm is that of the slow movement. Example—Lower trunk forward and bend arms to thrust. The movements of both arms and trunk are slow because the trunk movement is taken slowly.

Methods of Teaching

Exercises may be given (1) by command; (2) by counting—in rhythm; (3) in succession.

I. On Command

All new exercises must be given by commands, in order that the pupils may fix the movements in their minds. Not until the exercise has been well learned should it be taken in rhythm. The command for each part of the exercise should be given separately.

Example in the following exercise—Stride left sideward and bend arms to thrust—1; lower trunk forward and thrust arms sideward—2; return 3 and 4, the first command would be—Stride left sideward and bend arms to thrust—1. After the pupils have assumed this position the next part should come without delay—lower trunk forward and thrust arms sideward—2. After assuming this position the command for the return movements should be given. Never give the command for the whole of a compound exercise at once. If the pupil is not paying attention he has lost part of the exercise before you are through with your command. Give it in parts—then when learned, by count.

II. By Count—In Rhythm

The exercise having been learned on command, the teacher gives the command, "In time—begin," and counts or beats time, the pupils going through the exercise until the command "Halt" is given. The command "Halt" should be given early enough that the pupils can stop on the last count. It is usually best given just before the last count, i. e., in a four movement exercise it is given instead of count three—1, 2, halt, 4. It is important to adapt the rhythm to the character of the movement. The tendency is to have the rhythm too fast, the result being that accuracy and form of the exercise suffer and much of its physiological value is lost.

III. In Succession

This method is used ordinarily when practicing with music for an exhibition. The pupils count for themselves and go through the exercises in the order given.

Music

Piano or victrola music lends interest to the work. Care should be taken not to permit the exercises to become mechanical or the pupils to become listless or careless when music is used. Adapt the music to the rhythm of the exercises. The use of victrolas for marching in and out the building is recommended especially.

Compound Exercises

Exercises executed by any one part of the body or by both arms or both legs are called simple exercises. Such movements as are executed by two or more different parts of the body simultaneously are called compound exercises. Example—Bend knees deep—1. Straighten—2. (Simple exercise). Bend knees deep and raise arms sideward—1. Straighten knees and lower arms—2. (Compound exercise).

Arranging a Class That Exercises in its Room

At the command "Gymnastics, sit erect," the pupils will sit erect. At the command "Class, stand," the pupils rise quickly and quietly and stand in the middle of the aisles. In order to get the space necessary for exercising, the command "Raise arms forward and take distance—raise," is given. The pupils hereupon raise their arms forward and move forward or backward until they have sufficient room. In order that pupils may have ample distance, it is advisable to use all the free space at the front and back of the room. At the close of the lesson, upon the command "To your desks—march," the pupils return to their places in the aisles. The command "Class, be seated" brings all to their regular seats.

Exercises in School Yard or Gymnasium

When the class is taken from the room into the corridor, yard, or gymnasium, the pupils must be placed in open ranks in order to have room to perform the exercises. March the pupils out of the room in ranks of two—the girls leading—each rank keeping "full distance" from the one in front, that is, it must be arm's length from that in front. When their destination is reached form ranks of four by having **every other rank** step forward and form to the left (or right) of the rank in front. The command for this is, "Form ranks of four—form." At the command, "Open ranks to the left (right)—march," distance is taken as follows: The pupils standing at the right (left) end of each rank remain in place the rest taking closing steps left, all gradually raising their arms forward until they have "full distance," i. e., until they do not touch their neighbors. Also see that they have full distance in front of them.

Closed + + + +

Ranks + + + +

Open + + + +

Ranks + + + +

At the close of the lesson the ranks are closed at the command, "Close ranks to the right (left)—march." The ranks may also be opened from the center. Opening the ranks outward from the center is the easiest manner and should, therefore, be used in the lower grades.

Lesson Material

Each lesson is divided into eight units as follows:

1. Arm, foot and leg exercises.
2. Head and upper trunk exercises.

3. Balancing exercises.
4. Anterior-posterior trunk exercises (forward and backward bending or lowering).
5. As (1) or an imitation of various activities.
6. Lateral trunk exercises (turning or bending sideward).
7. Hopping, jumping, or marching.
8. Deep breathing exercises.

The same type of exercises will be found under the same number in all the lessons and grades. This arrangement not only aids the teacher in memorizing the lesson, but gives in each lesson exercises for all the large muscle groups of the body.

The first unit (arm, foot and leg exercises) develops the muscles of the shoulder, girdle, trunk and legs, thereby improving the posture and developing co-ordination. The second unit (head and upper trunk exercises) strengthens the muscles of the neck and improves the carriage of the head. The posture of the head has great influence upon the posture of the chest. The upper trunk exercises have great effect upon the lower ribs, widening the lower part of the chest by strengthening the expiratory muscles and assisting inspiration. The third unit (balancing exercises) develops equilibrium and good posture and lessens the blood pressure by increasing the flow to the legs. The fourth unit (anterior-posterior trunk exercises) strengthens the back muscles, particularly those acting upon the spine. These increase peristalsis and thereby aid digestion. The sixth unit (lateral trunk exercises) strengthens the muscles of the waist and back, widens the chest, accelerates flow of blood in the vena cava and increases the action of the liver and bile. The seventh unit (hopping, jumping, or marching exercises) develops elasticity and co-ordination. The eighth unit (deep breathing exercises) lessens the blood pressure and temperature, increases the venous circulation, elasticity of air cells and respiratory power. These exercises are very valuable and should never be omitted from the lesson. It is well to call the attention of the children to the value of deep breathing and have them practice the same constantly.

Explanation of Terms

Forward: Towards the front.

Fore-upward: Swinging arms upward by way of forward.

Sideward: To the side, outward from the body.

Side-upward: Swinging arms upward by way of sideward.

Backward: Towards the rear.

Inward: Toward and beyond the middle line of the body.

Upward: Directly overhead.

Position: Fundamental or resting position.

Return: Return to position; reverse the order of the movement in a successive exercise, so that the last movement will bring you to the original position.

EXPLANATIONS OF POSITIONS

Starting Positions

It is sometimes desirable to have the arms and legs in a certain position, either while executing an exercise with other parts of the body or from which to begin the exercise itself. These are called starting positions. The principal ones, with the commands, are as follows:

1. **Hands on Hips—place!** The hands are placed so that the inner side of the thumb and forefinger rest firmly on the hips, fingers closed, elbows and shoulders well back.

2. **Hands in Front of Shoulders—raise!** The hand, wrist and elbow are in a straight line, elbows well drawn back and on level with the shoulders.

3. **Arms to Thrust—bend!** Fists tightly closed — elbows drawn well back and down—arms bent at an acute angle—forearm nearly vertical.

4. **Hands in Rear of Head—place!** The arms are raised sideways and the fingers placed at the base of the skull, the elbows on a line with the shoulders and pointing sideward.

5. **Arms to Strike—bend!** Fists closed, arms raised sideways and the closed fists placed on the shoulders—knuckles in rear, elbows well back, upper arm horizontal.

Fundamental Position

Heels and knees close together, feet turned outward at a comfortable angle; the body erect; head erect; face to the front; the chest well up, the shoulders drawn well back; arms hanging naturally at the side, the fingers closed. The body should be inclined slightly forward, so as to throw the weight of the body a little more upon the balls of the feet than upon the heels. The position suggests firmness but not rigidity.

Command:—In position—stand!

Resting Position

Command:—In place—rest! Pupils stride backward outward to the left (or right), weight on both feet, hands clasped in rear. To be used when explaining an exercise or allowing the class to rest.

MOVEMENTS

I. Of the Head

(a) **Lowering**—backward—keep chin well drawn in. Side-ward—move the head as near as possible to the corresponding shoulder.

(b) **Turning**—the head, perfectly erect, is turned to the left (or right) as far as possible.

II. Of the Trunk

All trunk exercises should be executed with the chest well raised, the head always maintaining its relative position. All trunk exercises should be executed slowly.

(a) **Bending — forward —** bending at the hips, the spine is rounded. Knees straight.

(b) **Lowering—forward**—The movement takes place in the hip joint, the back being kept straight, chest and head up.

(c) **Backward —** The body is moved backward, the back forming a curve; the legs straight and together and the hips must not be pushed forward.

(d) **Lowering sideward**—Bend directly towards the side; the body should not incline forward or the shoulders turn.

(e) **Turning**—The trunk is turned by twisting the shoulders; the hips, however, should remain in place so that the twist is in the trunk.

In all the above, the legs must be straight and the feet remain firmly on the floor.

III. Of the Arms

In the position **forward and upward** the back of the hand will be outward. In the position **sideward**, the back of the hand is up unless otherwise commanded.

(a) **Raising**—Whenever the arms are raised, they are to be straight at the elbow, and stretched to the utmost, so as to raise and expand the chest.

(b) **Straightening**—The arms, when in any of the starting positions, should be straightened in the given direction with as much vigor as possible.

IV. Of the Legs.

(a) **Rising on Toes.** As the heels are raised, the legs are kept straight and together; the body is raised as high as possible and should not sway forward; heels are lowered slowly and softly.

(b) **Bending Knees.**

(1) **Half deep**—Knees are bent about halfway, heels lifted from the floor and the weight of the body rests upon the balls of the feet. The knees are spread apart.

(2) **Deep**—Knees are bent as much as possible, heels together and lifted from the floor, knees spread apart. In both half-deep and deep-knee bending, the body should be held erect, chin in and chest out.

(c) **Raising.**

(1) **The straight leg** (raising the leg forward, sideward, or backward)—leg straight, ankle and toes extended. The foot should be as high as the knee of the standing leg. Body erect.

(2) **The bent leg.**

Raising the knee forward or fore-upward.

Raising the foot backward.

Knee forward—the knee is bent at a right angle—foot directly under knee, ankle extended and toes pointing down, thigh horizontal.

Knee fore-upward—Knee is brought well up to the chest, bent at an acute angle.

Foot backward—Thigh vertical and on line with standing foot, knee bent at right angle, ankle and toe extended.

(d) **Foot placing**—The leg is moved in the direction indicated, the ankle extended and the toe only is placed upon the floor. The body should not move either forward or backward. **No weight** is placed upon the foot which is moved.

(e) **Stepping**—The step is taken in the direction indicated. The **whole body-weight** is transferred to the stepping-foot.

(f) **Striding**—Move the leg in the direction indicated and place the foot firmly upon the floor about two lengths from the other. The body moves with the foot, **the weight of the body resting evenly upon the feet.**

(g) **Lunge**—The foot is raised knee high and placed on the floor in the direction indicated. The knee is bent well over the foot; the standing leg is left straight and the body must be held erect with both feet firmly on the floor. The lunge should not be too large—not more than three lengths of the foot.

(h) **Kneeling.** Done in two ways.

(1) Stepping forward with the left (right) foot and kneeling on the right (left) knee.

(2) Placing left (right) foot backward and kneeling left (right).

The thigh of the forward leg should be horizontal and the lower leg vertical—foot firmly on the floor.

The thigh of the rear leg is vertical, lower leg horizontal and toes resting upon the floor. Body erect, head up and chest out.

(i) **Facings.** Including **right or left face**, which is a quarter turn; **right or left above face**, which is a half turn, **half left or half right**, which is an eighth turn.

Facings are valuable in training for direction; also for quickness and promptness of response.

Right, left, forward, or backward should always be used as terms relating to the body of the pupil and not as relating to the walls of the room. Facings may be done by simply raising the whole of one foot and the toes of the other and turning on the heel of the latter. Thus, if we wish to turn to the left, we do so, on the left heel; right, on the right heel. This method is preferable for small children. For older pupils from the third grade up, the following method is recommended: To turn to the left, raise the sole of the left foot, the heel of the right, and with a slight pressure on the toes of the latter foot turn the body to the left, then replace the right foot beside the left. To the right side the movements are reversed. This requires two distinct movements and the teacher will do well to count "1, 2!" for each facing. If the command be "left face," the turn is one quarter of a circle to the left, turning on the left heel and toes of the right foot; "About face," one half of a circle or a turn that will bring the front of the body where the back was before the movement.

MARCHING

Children should be taught to walk with a brisk, light, and elastic step. This can be done without noise or undue haste. During the first few weeks, the pupils of the first grade need not keep in step. After learning to march in time, they should be taught to begin with the left foot, and to keep in step as well as in time. In the second and higher grades, keeping step should be as natural as keeping time in music.

Marching in Place:

Command—In place—March! Halt!

Marching in place is marching without gaining ground. The knees are raised alternately forward just enough to bring the foot off the floor, ankles extended, toes pointing down, and immediately replaced. In returning the foot to the floor, the ball of the foot is brought down first and the heel lowered gently. There should be no undue swinging of the legs or swaying of the body.

Variations

- (a) In place and clap hands on every step.
- (b) In place and clap hands on every other step.
- (c) In place and clap hands on the first of four, six, or eight steps.
- (d) In place and clap hands on third, fifth, and seventh steps.
- (e) In place and clap hands four steps, then four steps without clapping hands.
- (f) In place and clap hands on the first, third, fifth, sixth, and seventh of eight steps.
- (g) In place and turn to the left or right on a given count (first, fourth, etc.). Turning in the same direction four times will cause the pupils to execute a complete turn.
- (h) After some practice in direction, in place and turn left or right about on a given count.

NOTE:—Some of these variations, especially (c), (d), and (e) can be used in connection with teaching number by counting consecutively to sixteen, twenty, twenty-four, etc. Also teaching the groups of two, three, four, five, etc.

Marching from place.

Command—

Forward)

Backward(—March! Halt!

Sideward)

- (a) **Forward**—Marching forward a certain number of steps.

NOTE:—Remember that it always takes one count more than the required number of steps to complete the movement. The left foot takes the first step, therefore the right should take the closing step.

For example: Three steps forward—March! Left—right—left, and close with right.

- (b) **Backward**—Marching backward may be added as the reverse movement for forward marching.

(c) **Sideward**—Sideward marching requires two counts for each step. Step to the side on—1, and bring the opposite foot up on—2.

(d) **Alternate marching in place with any of the above**; also with clapping hands and with turning to the left or right—two counts; about face—four counts, etc.

(e) **Marching around the room**. Have every other line face about (turn to the rear). On the command, "Forward—March!" the first line marches across the front of the room, the second line marches into the first aisle, the third into the second, and so on, all following the first line, and all moving at once. If the class is small, the pupils march around all the desks, forming one continuous line; but if too large for this, the leader, after crossing the room, passes backward in the outside aisle along the wall, forward in the next aisle, backward in the next, and so on, till the first place is reached. As all pupils follow the leader, all should arrive at their seats at the same time. They should continue to march in place at their seats until the command, "Halt!" is given, when they should stop by taking the last step with the right foot. The command to halt may be given also, while the class is in motion.

This is a good drill, teaching the children to stop instantly. On the command, "March!" every pupil in the class should move at once.

(f) **Running**—Any of the foregoing marching exercises may be taken in double-quick time, or running. The time should be about twice as fast as in marching. All running must be on toes. Pupils must keep their distance from one another.

RHYTHMIC STEPS

This type of gymnastic work is valuable to develop grace and harmony of motion. Musical accompaniment enhances their value. Rhythmic steps can be executed in any desired direction—forward, sideward, backward, obliquely forward and backward. The forward movement only is here described.

(1) **Follow-step**. (2-4 or 4-4 time). Step left forward—1, close with right foot so that the instep is behind the heel of the left—2.

(2) **Change-step**. (2-4 time — count 1 "and" 2). Follow step forward left, as in (1), on counts 1 "and," then step forward left again—2, and repeat beginning right, 3 "and" 4.

(3) **Closing-step.** (2-4 time). Step forward left—1. Close with right foot—2.

(4) **Pointing.**—Raise the foot ankle high, then quickly extend the knee and ankle with the pointed toes placed on floor. (Similar to foot placing).

(5) **Gallop.** (2-4 time). Step forward left and bring the right foot up to the left with a slight hop, and continue in this manner a given number of times, then change to the right foot in front. The follow step may be used to develop the gallop forward and the follow-step sideward for the gallop sideward. The gallop is similar to the follow-step but twice as fast (1 count); the foot which follows displaces the leading foot.

(6) **Skipping.** (6-8 time). Hop on right foot in place and step left forward—1; hop on left foot in place and step right forward—2.

(7) **Gliding.** (2-4 time). Glide forward with the left foot, both knees slightly bent, weight on both legs—1; follow with leg in rear and rise on toes—2. Repeat any desired number of counts.

(8) **Glide-Hop or Glide-Balance-Hop.** (2-4 time). Glide left forward (transferring weight to left foot)—1; hop in place with the right leg raised backward, leaning body slightly forward—2. Same right, 3 and 4. (The number of hops that follow the glide may be increased—thus changing the rhythm).

(9) **Step-hop.** (2-4 time). Step left forward—1; hop on left foot, raising the right foot to ankle of left—2. Same right, 3-4.

(10) **Swing-hop.** (2-4 time). Step left forward—1, hop on left foot and swing right foot forward, toes pointed down—2. Repeat right 3-4.

(11) **Leap-hop.** (2-4 time). Raise the left leg quickly forward and jump onto left foot (about two foot lengths forward), the right foot being raised behind left knee—1; hop on left foot—2; repeat right, 3-4.

(12) **Polka-step.** (2-4 time—count "1 and 2.") Is the same as the change-step but preceded by a hop while the stepping foot is raised.

(13) **Heel and toe polka.** (2-4 time). Place the left heel forward, hopping on the right foot and leaning body slightly backward—1; place left foot backward with toes on the floor, hopping on the right foot and leaning body slightly forward—2; change step left forward—3 and 4. Same right.

(14) **Glide-polka.** (2-4 time). Two glides forward left, with slight knee bending during glide and rising on toes when closing—1, 2; polka step forward—3 and 4; repeat right—5 to 8.

(15) **Waltz-balance-step.** (3-4 time). Step obliquely forward left—1; follow with right as in follow step and rise on toes—2; lower heels—3; same beginning right—4, 5, 6.

(16) **Three-step.** (3-4 mazurka time, the first count being accented). Step left forward—1; close with right—2; take another step in place with left—3.

(17) **Rocking-step.** (3-4 mazurka time). Step left obliquely forward—1; cross right foot in front stepping on it and raising left foot backward—2; step down on left foot—3; same as to the right—4-6.

(18) **Schottische-step.** (4-4 time). Glide left obliquely forward—1; close right to left as in follow-step—2; glide left obliquely forward—3; hop on left and swing right foot forward—4; repeat right—5-8.

(19) **Mazurka-balance-step.** (3-4 mazurka time). Step left forward—1; place right foot forward and raise heels—2; lower heels—3; same right—4-6.

(20) **Mazurka-hop.** (3-4 mazurka time). Glide left forward—1; displace left foot with a hop on the right, the left leg being raised forward—2; hop on right foot and bend the left knee so that the left foot is in front of right knee—3. Repeat right.

NOTE:—Combine the above steps with marching or with other steps of the same rhythm.

Examples:

(a) Two follow steps forward left and right alternated with four steps in place.

(b) Two mazurka-hops forward and six steps in place.

(c) Mazurka-balance-step left (1-3) right (4-6) three steps forward l. r. l. (7-9) point right foot forward (10-12). Repeat right; marching backward.

POSTURE

Habits of posture are established by daily practice and it is of great importance that daily application be made of lessons in sitting, standing, walking, running, writing, reading, marching to and from the blackboard, going up and down stairs until correct habits are formed.

Sitting—Sit as far back on the seat as possible, with whole spine supported by back of seat, one hand grasping either near corner of desk, feet firmly on floor, the knee forming a right angle. Head and chest must be carried high and care must be taken not to raise the shoulders or push them too far forward or backward. Call attention to position of head and chest rather than to shoulders.

Standing—See Fundamental Position under explanations of Positions. The position of extreme turning out of the toes should be avoided when standing, and in marching the toes should point straight ahead. An habitual turning out of the toes in walking weakens the foot and as the weight of the body increases it is important to keep the supports in the best possible condition.

A PRACTICAL METHOD OF IMPROVING THE POSTURE OF SCHOOL CHILDREN

Miss Jessie H. Brancroft originated and practiced on the Brooklyn school children a very effective method of classification into groups according to posture. She explains fully in her book, "Posture of School Children," the method used.

The following notes have been used very successfully by teachers in other cities. We hope that interest and enthusiasm on the subject may be stimulated by means of them:

The Correct Sitting Position and the Correct Standing Position must be taken at the beginning of every Physical Training lesson, and the correct Standing Position must be held between all exercises. The children should be encouraged and helped to these positions throughout the day.

Guides for Correct Standing Position—Heels together, weight on balls of feet, waist in, chest broad, head up.

Common Faulty Positions, with Corrections—

1. Waist forward—To correct—Balance on toes, stretch up.
2. Flexed hips—To correct—Carry weight back, stretch up.
3. Flat chest—To correct—Child place hand on chest and raise hand by lifting chest.
4. Head forward—To correct—Push back of neck against collar.
5. Round shoulders—To correct—Broaden chest, flatten upper back.
6. Hollow back—To correct—Waist in, stretch up.

How to Take the Posture Per Cent. of a Room—Each child must be looked at individually from the side.

Class in Gymnastic Seats—Divide children into Group A (Correct Posture) and Group B (Incorrect Posture). Pupils of first row across front of room take Correct Standing Position beside seats. Teacher stands in side aisle where she can secure best the side view of each child. Send A boys, one at a time, as soon as classified to back, and B boys to side of room. Send A girls to front and B girls to side. Seat the two A groups in center aisles—shortest in front, boys on one side and girls on the other. Take five minutes of the Physical Training period for this each day until your room is classified, and do not place children in the posture seats until all are classified. This is done only at the beginning of each term, the seats are then final except for the promotion from B to A or vice versa.

To Get the Per Cent.—Add groups A and divide by the total number in room—carry out to three places and put on board. Keep this per cent. on the board as a posture record and as posture of room changes make the per cent. correspond. Keep a record of changes.

Warnings—Do not overdo this Posture Crusade and make it a burden. It must not be a kill-joy to our lessons. Go slowly. If a child is deformed do not count him in the per cent. If a child is too weak or too muscle bound to stand straight do not nag him; encourage him to do the best he can, but keep him in group B. Praise group A and encourage group B.

RECREATION DRILLS

The following recreation drills are for two or three minute relaxation periods to counteract the harmful effects of prolonged sitting and stooping. They should be given in a brisk, energetic manner, allowing considerable freedom to the pupils, corrections being made only for serious mistakes. A run of a minute or two in the schoolyard may well be used as a substitute occasionally, the class keeping in time but not necessarily in step. These drills should be given at frequent intervals throughout the day and the time is not to be considered as a part of the time allowed for regular physical training.

Group I

1. Hands on hips—place. Stretch arms upward, slowly stretch. Return. Five times.

2. Arms sideward—raise. Turn trunk left—1. Turn trunk right—2. Five times.

3. March in place, raising knees forward—march. Halt.
4. **Hands on hips—place.** Raise chest and inhale. Lower and exhale.

Group II

1. **Arms for thrust—bend.** Turn trunk left and thrust the right arm forward—1. Return—2. To the opposite—3. Return—4. Ten times.
2. **Hands on hips—place.** Bend trunk forward—1. Return—2. Five times.
3. Run in place—run. Halt.
4. **Hands on hips—place.** Rise on toes and inhale. Lower heels and exhale.

Group III

1. **Hands on hips—place.** Stretch arms sideward, slowly stretch. Return. Five times.
2. **Hands on hips—place.** Raise chest—raise. Lower. Five times.
3. Bend knees deep—1. Return—2. Five times.
4. Raise arms sideupward and inhale. Lower sidedownward and exhale. Three times.

Group IV

1. Swing arms sideupward—1. Return—2. Ten times.
2. Raise arms sideward and raise chest—raise. Lower. Five times.
3. Run in place with raising knees forward—run. Halt.
4. Inhale and raise arms foreupward—inhale. Lower arms sidedownward and exhale. Three times.

Group V

1. **Arms for thrust—bend.** Thrust sideward—1. Return—2. Ten times. Thrust upward—1. Return—2. Ten times.
2. **Left sideward and hands on hips—stride.** Bend trunk left—1. Bend trunk right—2. Ten times.
3. Run in place—run. Halt.
4. Raise arms forward, move arms sideward and inhale. Lower arms and exhale. Three times.

Group VI

1. **Hands front of shoulders—raise.** Fling arms sideward—1. Return—2. Ten times

2. **Hands on hips—place.** Lower trunk forward—1. Circle trunk slowly left and to the rear—2. Circle trunk right and to the front—3. Raise trunk—4. Two times. Repeat twice, starting right.

3. **Hands on hips—place.** Jump to side—stride—stand and straighten arms sideward—1. Return—2. Ten times.

4. Inhale and raise chest—inhale. Exhale and lower chest—exhale. Three times.

ACTION PLAYS

In the lower grades action plays may be substituted largely for the formal exercises. The movements in the action plays are imitative of well known activities and should be done by suggestions from the teacher. All these movements should be large and free in order to be of hygienic value and there must be joy and interest or they are useless. No stress should be placed on uniformity among the children; each child should be allowed to carry out his own play. The activities must be repeated frequently enough to give plenty of exercise. Earnestness and zest are signs of a good action play.

Action plays should be suited to the season and based on daily familiar experiences. They present a splendid opportunity to lead children to graceful bodily expression and individual interpretation.

RHYTHMIC PLAYS

Rhythmic plays consist of folk dances, marching and simple gymnastic steps. They aid the action plays by establishing through practice, definite recurring rhythms as aids to acquiring ease, erectness, grace and freedom of movement.

The lack of space limits these plays; but often a hall or vacant room is available, or they can be, and many already are adapted to the aisles or are used around the outside of desks. When a single circle is called for in the formation, two can be used, one working inside of the other.

A piano or victrola may be used to splendid advantage, after a play is learned. If this is not possible, in the song plays the song gives the rhythm. If there are no words sing the melody. A phrase or two of the song or melody may be learned, then the actions which express it tried and so on.

GAMES

The limited space in many of our school yards makes free play practically impossible. The stronger and bigger children of the school monopolize this space, while the weaker and smaller ones

seek safety within the building, or stand around doing nothing. The result is that the children who need the exercise and fresh air most have the least opportunity for either. The games presented offer an opportunity for organized work during the recess period, which will permit the greatest use of the available space, and at the same time insure healthy outdoor exercise for pupils and teacher.

Caution. Do not attempt too many games. The children will enjoy a game more when they understand it thoroughly. On the other hand, do not continue a game too long. Teach two or three and change frequently, but do not take any new ones until the old ones are well learned.

Materials. Each school should have several basket balls and volley balls; each child in the primary rooms should have a bean-bag. (Oats may be substituted for the beans). These should be about six inches square. They can be made in the Domestic Science classes.

REFERENCE BOOKS

Games for Playground, Home, School, and Gymnasium. Jessie Bancroft. \$1.50. Macmillan Co., New York.

Social Plays, Games, Marches, Old Folk Dances, etc. for use in Indian Schools—10 cents in coin. Government Printing Office, Washington, D. C.

Popular Folk Games and Dances, Mari R. Hofer—75 cents. A. Flanagan & Co., 521 Wabash Avenue, Chicago, Ill.

School Yard Athletics, No. 331—10 cents, American Sports Publishing Co.

Girls' Athletics, No. 314—10 cents, American Sports Publishing Co., 21 Warren St., New York.

Education by Plays and Games, George E. Johnson, 90 cents, Ginn & Co., 29 Beacon Street, Boston, Mass.

Education Through Play, Henry S. Curtis, \$1.50, Macmillan Co., 64 Fifth Avenue, New York, N. Y.

Reorganized School Playground, U. S. Bureau of Education, Bulletin 1913, No. 40.

Emergencies—Gulick Hygiene Series, 40 cents, Ginn & Co., Chicago, Illinois.

Folk Dances and Singing Games.

Dances of the People.

Folk-dances of Denmark.

Folk-dances of Finland, by Elizabeth Burchenal—Paper \$1.50, Cloth, \$2.50. G. Schwimer, 3 East 43d Street, New York, N. Y.

Boy Scouts Official Handbook, Doubleday, Page & Co., New York, 25 cents.

Games and Dances—Wm. A. Stecher, McVey & Co., Philadelphia, Pa., \$1.50.

A Guide to Track and Field Work, Contests and Kindred Activities. Wm. A. Stecher, McVey & Co., Philadelphia, 50 cents.

The Country Dance Book, Parts I., II., III., IV. \$1.25 each part. Cecil J. Sharp. American Physical Education Association, 93 Westford Ave., Springfield, Mass.

Books on the theory and practice of physical education; by Emil Rath, published by the Normal College, N. A. G. U., 415 E. Michigan St., Indianapolis, Ind.

Vol. I. Gymnastic Dancing, 132 pages, 40 illustrations.

Vol. II. Free Exercises Without and With Hand Apparatus. 198 pages, 39 illustrations.

Vol. III. Apparatus, Track and Field Work for Girls and Women. 156 pages, 21 illustrations.

Price, \$1.25 per volume, postage paid.

Aesthetic Dancing. By Emil Rath. Published by The A. S. Barnes Co., 381 Fourth Ave., New York. Illustrated. Price \$1.50.

GRADES I-II

GYMNASTICS

GRADES I-II

Lesson I

- I. Raise arms forward (1). Lower arms (2).
- II. **Hands on hips—place.** Lower head backward (1). Raise (2).
- III. Rise on toes—rise. Lower.
- IV. **Hands on hips—place.** Bend trunk forward (1). Straighten (2).
- V. **Imitation of high stepping horses.** Running in place with raising knees foreupward.
- VI. **Hands on hips—place.** Turn trunk right (1). Return (2).
- VII. Raise right foot backward and hop eight times on left foot. Begin—halt. Same on left foot.
- VIII. Raise arms sideward and inhale. Exhale. (The rhythm of breathing exercises should be adopted to the normal breathing rhythm of the pupils).

Lesson II

- I. Raise arms sideward—1. Move arms forward (clapping hands)—2. Return 3-4.

Note: Arms are shoulder level and forced slightly backward. When raised sideward, palms are down, fingers together, wrists straight and thumbs against first finger. When arms are moved forward see that pupil has the arms straight.

- II. **Raise hands front of shoulders—raise.** Bend upper trunk backward—1. Straighten—2.

Note: The hands are raised upward along the median line and moved forcibly outward, until they are directly in front of the shoulders, wrist and forearm in line. The elbows are completely flexed and drawn slightly backward. Forearm and upper arm are horizontal. Bending upper trunk backward starts with lowering the head backward. The bending of the trunk should be confined to the upper region; bending in the lumbar region being an undesired element. Contraction of the abdominal muscles and elevation of the chest are accompanying features.

III. **Raise arms sideward—raise.** Raise left knee forward—raise. Lower. Same right.

Note: Hips and knee are flexed to a right angle, thigh horizontal, lower leg and foot vertical, toes pointed forcibly downward, trunk and head erect.

IV. **Raise hands front of shoulders—raise.** Lower trunk forward—1. Raise—2.

Note: The movement takes place mainly in the hip joints, the spine being kept as straight as possible; the chest remains arched and the head **must not** be lowered. Distinguish between **lowering** the trunk and **bending** as in the first lesson. Trunk exercises are executed slowly.

V. **Hands on hips—place.** Alternately and quickly raise the left and right knees forward—1, 2; 1, 2; etc.

VI. **Raise arms sideward—raise.** Bend trunk left—1. Straighten—2. Bend trunk right—3. Straighten—4.

Note: The body is bent directly to the side, the movement taking place at the waist, the upper trunk and chest retaining their correct positions. Knees straight and both feet flat on the floor. The arms must remain in line with the shoulders.

VII. In place with clapping hands on the first of every two counts—March.

Note: Do not allow a shuffling of the feet. Have pupils march on toes, as quietly as possible.

VIII. **Raise arms sideupward and inhale.** Exhale and lower.

Note: Inhale through the nose—exhale through the mouth.

Lesson III

I. **Raise hands front of shoulders—raise.** Fling arms sideward—1. Return—2.

Note: The hands are raised upward along the median line and moved forcibly outward until they are directly in front of the shoulders, wrist and forearm in line. The elbows are completely flexed and drawn slightly backward. Forearm and upperarm are horizontal. The arm flinging sideward should be done forcibly and quickly.

II. **Hands on hips—place.** Lower head forward—1. Raise—2. Backward—3. Raise—4. Lower head left—5. Raise—6. Right—7. Raise—8.

Note: The head is slowly tipped forward, the chin approaching the neck. The backward lowering involves the whole neck and is accompanied by a slight raising of the chest. The chin is drawn in with the raising. Head exercises are executed slowly.

III. Hands on hips—place. On toes—rise. Knees deep—bend. Straighten. Heels—lower.

Note: The ankles are thoroughly extended, the heels separating. Head and chest erect, knees thoroughly flexed and spread apart—the pupils sitting on the heels.

IV. Bend trunk backward—1. Straighten—2. Bend trunk forward (touching floor with fingers)—3. Straighten—4.

Note: Keep knees straight. In the backward bending chin is kept in. Trunk movements are executed slowly.

V. Chopping. Ready! 1, 2, 3, 4; 1, 2, 3, 4, etc. Halt!

Note: On the command, Ready! pupils jump and spread their feet apart to a sideward stride position, at the same time folding hands with fingers intertwined and laying the clasped hands over the left shoulder. They are now in position ready to swing the axe. On “1” pupils bend trunk forward and at the same time “chop” with stiff arms, the clenched hands being forcibly brought down between the knees. On count “2” the body is straightened and the clasped hands brought back over the right shoulder. Count “3” means another “chop” and count “4” brings the pupils to starting position with the axe over the left shoulder.

VI. Raise arms sideward—raise. Turn trunk left—1. Return—2. Turn trunk right—3. Return—4.

Note: Arms are raised shoulder level and kept on that level while the trunk is turned. Allow no movement of the feet in turning the trunk. The trunk is turned by twisting the shoulders; the hips, however, should remain in place so that the twist is in the trunk.

VII. Eight steps forward, clapping hands on the first and fifth counts—March. Face to the rear and repeat.

Note: Do not allow a shuffling of the feet. Have pupils march as quietly as possible.

VIII. Raise arms sideupward—rise on toes and inhale. Lower and exhale.

Note: The rhythm of breathing exercises should be adopted to the normal breathing rhythm of the pupils. Close all gymnastic lessons with breathing exercises.

Lesson IV

I. Swing arms foreupward—1. Lower foredownward—2. Repeat rapidly—1, 2; 1, 2; 1, 2, etc., eight to sixteen times.

Note: Do not allow a swaying forward of the hips when the arms are moved upward.

II. **Hands on hips—place.** Stride left sideward and lower head backward—1. Return—2. Stride right sideward and lower head backward—3. Return—4.

III. **The Stork.** Raise arms sideward and raise the left leg with bent knee, placing the left ankle in front of and against the right knee—1. Lower leg and arms—2. Same with right leg—3-4.

Note: This is a balancing exercise and represents a stork standing on one foot and raising its wings. Take the exercise slowly.

IV. **Hands front of shoulders—raise.** Lower trunk forward and move arms sideward—1. Raise—2. Repeat several times 1, 2; 1, 2; 1, 2; etc. Hands lower.

Note. In lowering the knees and back are kept straight. The chest remains arched and head up.

V. **Riding the Bicycle.** Ready, Ride!

Note: On the command Ready! the children place one hand flat on the top of each desk at their side. On the command Ride! they lift the feet from the floor, supporting the body on their hands, and with their legs go through the motions of riding a bicycle. The chin and chest are kept up throughout. This is continued five or ten seconds according to the pupil's ability. Then the command Down! is given. Repeat three or four times.

VI. **Hands rear of head—place.** Bend trunk left—1. Straighten—2. Bend trunk right—3. Straighten—4.

Note: In placing "hands rear of head" the arms are raised sideward and the forearms bent so that the finger tips touch at the base of the skull. The hand, wrist and forearm are in line and the elbows directed slightly backward. The head must not be pushed forward.

VII. **Hands on hips—place.** Four steps forward, four steps backward (eight counts). Repeat several times.

VIII. Raise arms sideupward, rise on toes and inhale. Lower and exhale.

Lesson V

I. Swing arms sideupward—1. Lower arms sidedownward—2. Repeat rapidly 1, 2; 1, 2; 1, 2, etc., eight to sixteen times

Note: The arms are kept stiff and straight—no bend at the elbows.

II. **Hands rear of head—place.** Lower head forward—1. Straighten—2. Repeat eight or ten times.

Note: Elbows are kept well back and the wrists straight.

III. Raise the left leg backward and the arms foreupward—raise. Lower.

Note: This is a balancing exercise and should be taken slowly. The leg that is raised is straight with the toes thoroughly extended. Stretch as high as possible with the arms. Chest and head erect.

IV. Lower trunk forward and place hands in front of shoulders—1. Straighten trunk and lower arms—2.

Note: In lowering the trunk, the back is kept straight and head up.

V. **Rowing a boat.** Ready! Begin! 1, 2; 1, 2; etc. Halt!

Note: On the command Ready! the pupils quickly and quietly take their own seats but with feet in the aisles, all facing one side wall. One hand grasps the nearest corner of the top of the desk, the other grasping the top corner of the backrest. Thus the pupils hold their "oars." The heels are together in the aisle and feet flat on the floor. On count "one" the pupils holding their "oars" bend the trunk forward bending the elbows but keeping the chin up and feet firmly on the floor; the whole act representing a pull on the oars. On the count "two," pupils straighten the arms (but keep hold on the desks), bend the trunk as far back as possible and keeping the chin slightly elevated. The counting should be slow and regular (not sharp) and the teacher may insure good rhythm by waving one arm from side to side. If the room has double desks, half the class bends forward and their partners in the same seat bend backward on the count "one." On count "two" they all bend in the opposite direction. This prevents collisions. On command Halt! pupils stop rowing.

VI. **Hands rear of head—place.** Turn trunk left—1. Return—2. Turn trunk right—3. Return—4.

Note: There should be no movement of the feet when the trunk is turned. The turning should take place mainly in the shoulders and upper trunk.

VII. **Hands on hips—place.** Four steps forward, turn left-about (one-half turn) in four steps, four steps forward and turn left-about in four steps. Repeat—turning right-about.

VIII. **Raise arms forward—raise.** Move arms sideward and inhale. Move forward and exhale. Repeat six or eight times.

Lesson VI

I. Bend arms to thrust—1. Thrust arms sideward—2. Return—3—4.

Note: In bending arms to thrust, the hands are closed to a fist, raised toward the median line and upward to the side of the shoulders with the palms directed toward them. The forearm (from fist to elbow) assumes a vertical position with the elbows close to the side, knuckles outward. Thrust arms sideward vigorously.

II. Turn head left—1. Return—2. Raise hands front of shoulders—3. Lower—4.

III. Bend knees deep and raise arms forward—1. Straighten knees and lower arms—2.

Note: This is a balancing exercise and should be taken slowly. The heels are raised as the knees are bent. Back straight, chest and head up.

IV. Bend trunk forward and raise arms sideward—1. Straighten trunk and lower arms—2.

Note: In **bending** the back is round and head down. Arms level with the shoulders and straight out at the sides.

V. **See-Saw.** Begin! I, 2; 1, 2, etc.

Note: Keep arms and legs stiff (the arms are raised sideward) and on count "1" bend the trunk left sideward; on count "2" bend to the right. Keep head up.

VI. Turn trunk left and place hands front of shoulders—1. Return and lower arms—2.

Note: There should be no movement of the feet or knees when the trunk is turned.

VII. **Hands on hips—place.** Four steps forward, turn left-about (one-half way around) in four steps; four steps forward and turn left-about in four steps. Repeat—turning right-about.

VIII. Lower head slowly backward and inhale. Straighten and exhale.

Lesson VII

I. Stride left sideward and bend arms to thrust—1. Thrust arms upward—2. Return—3—4. Same right.

Note: In striding the weight is equally divided on both feet, knees straight, heels on the floor.

II. Raise arms sideward—1. Lower head backward—2. Return—3—4.

III. Rise on toes and raise arms sideupward—1. Lower—2. Bend trunk forward and place hands on hips—3. Straighten—4.

IV. **Hands on hips—place.** Bend the trunk backward—1. Straighten—2. Bend knees deep—3. Straighten—4.

V. The Tree.

(a) Shaking the leaves. Begin! 1, 2, 3, 4, 5, 6, 7, front; 1, 2, 3, 4, 5, 6, 7, side; 1, 2, 3, 4, 5, 6, 7, up; 1, 2, 3, 4, 5, 6, 7, Halt!

(b) Swinging the boughs. Begin! 1, 2, 3, 4, 5, 6, 7, side; 1, 2, 3, 4, 5, 6, 7, Halt!

(c) **Hands on hips—place.** Bending the trunk. Begin! 1, 2, 3, 4, 5, 6, 7, side; 1, 2, 3, 4, 5, 6, 7, Halt!

Note: Hands are leaves, arms are boughs, body is the trunk. The three movements in this exercise are symbolic of the shaking of the leaves, swinging of the boughs, and bending of the trunk when the wind blows. They are done as follows:

(a) Shaking the leaves. On the command Begin! the children with arms down vigorously shake the hands, which are held loosely at the wrists for eight counts; but the teacher instead of saying 8, substitutes the command—front! when the pupils raise their stiff arms forward and shake the hands in that position also for eight counts. Here the command side! is substituted for the eighth count and the arms are swung sideward where the hands continue to shake for the next eight counts. Here again the command up! is substituted for the eighth and pupils swing arms high up where they continue shaking hands until the command halt! is given. Then pupils quickly drop arms to their sides. This entire exercise is gone through without losing a count as are the next two sections.

(b) Swing the boughs. On the command Begin! the pupils swing the stiff arms fore-upward on "1," and fore-downward on "2," fore-upward again on "3," and fore-downward on "4," and so on until the eighth count, when the teacher substitutes the command side! then the stiff arms are swung side-upward and side-downward for eight counts.

(c) Bending the trunk: On the command Begin! pupils bend trunk forward on "1," backward on "2," forward on "3," backward on "4," etc. until the command side! is given when they bend left sideward on "1," right sideward on "2," etc. until the command halt! is given.

The entire "tree" exercise should be done in good form, the correct positions of the body being insisted upon.

VI. **Hands on hips—place.** Bend trunk left—1. Straighten—2. Straighten arms downward—3. Return—4. Same right.

VII. Four steps forward, four steps in place, four steps backward, four steps in place, with clapping hands on the first of every four steps—March!

Note: Do not allow a shuffling of the feet. The marching in place is done with raising the knee forward just enough to bring the foot off the floor. In returning the foot to the floor the ball of the foot is brought down first and the heel lowered gently.

VIII. Raise arms fore-upward and inhale. Lower arms side-downward and exhale. Repeat six or seven times.

Lesson VIII

I. **Bend arms to strike—1.** Strike arms sideward—2. Return—3-4

Note: In bending arms to strike the hands are closed to a fist, the arms are raised sideward and bent forcibly at the elbows so that the fists will be directly over the shoulders. The knuckles are directed backward, forearm and wrist are in one straight line and the upper arms (from elbow to shoulder) are horizontal and slightly pressed backward. Elbows are kept shoulder level. In striking sideward the arms are straightened forcibly. (Distinguish between "bending arms to thrust" and "bending arms to strike.")

II. Stride left sideward and place hands on hips—1. Turn head left—2. Return—3-4. Same right.

III. Rise on toes and bend arms to thrust—1. Bend knees deep—2. Return—3-4.

IV. Stride left sideward and raise hands front of shoulders—1. Lower trunk forward and fling arms sideward—2. Return—3-4. Same right.

Note: Keep both feet flat on the floor, knees and back straight, and head up. (Distinguish between "lowering the trunk forward" and "bending the trunk forward.")

V. **Bull Frog.** 1, 2, 3, 4—1, 2, 3, 4, etc.

Note: On count 1 pupils bend knees deep with heels raised, knees spread apart and body and chin erect; and grasp the corners of the seats at their sides with each hand. On count 2 they throw back the feet with heels together and knees straight so that

the body is supported by the hands and toes, with heads up and elbows straight. On count 3 they jump again to the sitting position as on first count. On count 4 they straighten up to the original standing position.

VI. Place hands rear of head—1. Turn trunk left—2. Return—3-4. Same right.

Note: Keep head up, elbows well back, feet and knees still.

VII. Eight steps forward with bending arms to thrust on 1. Thrusting arms sideward on 2, returning arms on 3, and lowering arms on 4, and repeat 5, 6, 7, 8. Face left about and repeat 1 to 8.

VIII. **Hands front of shoulders—Raise.** Move arms sideward (slowly) and inhale. Return and exhale. Repeat several times before lowering arms.

Lesson IX

I. Bend arms to strike—1. Strike arms upward—2. Return—3-4.

II. Turn head left—1. Return—2. Lower head backward—3. Return—4.

III. **Picking fruit.** Raise heels, raise right arm upward and lower head backward—pick. Lower heels and arm and place fruit in basket at left side—place. Same right.

IV. **Hands on hips—place.** Bend trunk backward—1. Bend trunk forward—2. Bend trunk backward—3. Straighten—4.

V. **Sawing wood.** Face seat and place left foot on it. The saw is grasped with both hands. The arms are bent and the trunk bent backward—1. The arms are straightened and the trunk bent forward—2. Change with right foot on seat.

VI. **Batting baseball.** Face right, stride left sideward hands over right shoulder—face. Turn trunk right—1. Turn trunk left and swing arms forward and to the left—2. Return—3. Repeat several times. Same batting from left side.

VII. **Face partner in opposite row and grasp hands—face.** Four gallops to the front—begin 1-4. Clap hands four times—clap 5-8. Repeat to rear 1-8.

VIII. **Hands on hips—place.** Exhale and lower trunk forward—exhale. Raise trunk and inhale—inhale.

Lesson X

I. **Shoot with bow and arrow.** Stride left forward and raise bow to position—1. Pull right hand slowly backward and move left arm forward—2. Come quickly to position—3. Same right.

II. **Hands on hips—place.** Lower head left—1. Circle head forward—2. To the right—3. Straighten—4.

Note: Move the head in the half circle without jerking.

III. **Birds flying.** Rise on toes and raise arms sideward—raise. March forward on tiptoes waving arms up and down. March! Halt!

IV. **Throwing ball.** Stride left forward bending forward and picking up ball—1. Straighten trunk bringing hands to right shoulder—2. Throw ball forward—3. Return—4. Repeat throwing with left hand. Also throwing ball straight up.

V. **Jack-in-the-Box.** Hands on hips and knees deep—bend. Jump upward straightening body and return to squat stand—jump.

VI. **Cutting grass with scythe.** Stride left sideward grasping scythe on right side of body—stride. Turn trunk left and swing arms left—1. Return—2.

VII. **Skipping.** Alternate rows face left about. Each two rows skip around a row of desks—skip. Halt.

VIII. Rise on toes, raise arms sideupwards and inhale—1. Lower and exhale—2.

ACTION PLAYS

GRADES I-II

FALL

Autumn in the Woods

- (Going to sleep like frost-bitten flowers).
Sit erect. Go to sleep. Head drop forward on chest, eyes shut.
- (Catching leaves in baskets and throwing them overhead).
Standing position. Make your baskets. Clasp hands in front.
Catch. Raise arms to height of shoulders, bending elbows so that arms form a circular opening. Throw. Swing arms overhead without unclasping hands.
- (Reaching up and making leaves fall).
Reach. Swing arms high overhead and look up. Scatter.
Pretend to scatter leaves softly on the ground.
- (Gathering armfuls of fallen leaves and tossing them about).
Kneel on left (or right) knee. Body erect. Gather. Stand.
Toss.
- (Running among trees).
Run. One row follows another around the room.
- (Panting after the run).
Breathe in thru nose, out thru mouth.

Nutting

1. Walk thru woods on tiptoes, lifting feet high on account of leaves.
2. Climb over stone wall. Step onto seat (wall) and jump quietly into leaves on the other side.
3. Reach up and shake branch. First one hand and then the other.
4. Pick up handful of nuts and put in bag. Reach in all directions.
5. Run home with bag on one shoulder.
6. Shake nuts out of bag.
7. Tired, deep breaths.

Hallowe'en

1. Drive to field for pumpkins.
2. Stoop and lift up very heavy pumpkins and place one at a time in cart.
3. Hurry home.
4. Make Jack O' Lantern, cut off top, dig out seeds and throw them away. Cut eyes, nose and mouth.
5. Run out with them to frighten people.
6. Reach high up to window. Hear some one coming so stoop suddenly. Repeat. Try another window further up the street. Window much higher, can barely reach it.
7. Run home.
8. All out of breath from hurrying, so take deep breath.

Making Cider

1. Pick apples and put in barrel.
2. Lift barrel on wheelbarrow. Every other one faces around. Couples stoop and lift heavy barrel on barrow (seat).
3. Push wheelbarrow to shed, around room and back to places.
4. Empty barrel into cider press. Take apples out of barrel and reach up and down into press.
5. Turn handle of press. First one hand and then the other.
6. Breathe fresh air.

Harvesting Corn

1. Place corn cutters over shoulders and walk to fields.
2. Look up at tall stalks.
3. Walk through field and cut down stalks with cutters.
4. Shock the corn to let it dry.
5. Open shocks.
6. Husk corn and toss it into wagon.
7. Horses gallop home with it
8. Breathing.

Thanksgiving Pies

1. Shake flour. Both hands hold sieve. Shake from side to side over desk.
2. Stir everything up as if bowl were on desk.
3. Roll out crust.
4. Put in oven. Take three pies, one at a time, and put in opposite desks.
5. Run out of doors while pies are baking.
6. Take pies out of oven.
7. Burnt fingers, blow them.
8. Smell the pies, they are so good.

The Carpenter

1. Put on coat, hat and start for work.
2. Saw board. (Place left foot on seat).
3. Plane board.
4. Bore holes in board.
5. Drive nails.
6. Hoist beams.
7. Walk home.
8. Breathing.

Repairing Streets

1. Chop cement with pick-axe. With one foot forward swing pick-axe high over one shoulder and then to ground.
2. Dig cement and throw into wagon. Scoop heavy shovelfuls by bending close to the ground and straighten up as they throw cement into wagon.
3. Drive wagon away. Each two rows run around one row of desks.
4. Empty wagon. Standing near desk push lever with one hand.
5. Fill wagon again.
6. Breathing.

Gathering Apples

1. Walk briskly to the orchard.
2. Look up to see apples.
3. Stand on toes and reach for apples.
4. Climb ladder into trees.
5. Pick apples and toss to ground.
6. Reach up and shake limbs.
7. Climb down ladder.
8. Pick up apples and place in bag.
9. Sling bag over shoulder and walk briskly home.
10. Breathing.

Jack Frost

1. Run around nipping flowers and plants. Each two rows around one row of desks. First snapping fingers up high nipping flowers on vines and then nipping the plants down low.
2. Touch leaves. Reach up high and turn over leaves.
3. Spread frost powder over fields. Stoop and scatter it all around.
4. Cover brook with thin ice. Each two rows around one row of desks. As they come to brook in front of each row they jump over it.
5. Fairies are happy over their work and dance around.
6. Tired out. Breathing.

Soldiers

1. Marching with guns. Boys whistling "Marching Thru Georgia," and the leader in each row, drumming. Captain stands on a chair in front of room and as each one goes by they salute him.
2. Target practice. Cock guns over knees. First shoot from the standing position, then kneeling, on one knee. Say "Bang" as the trigger is pulled.
3. Hoist the American flag. Reach up high with one hand and as it is pulled down, the other hand goes up. At each pull bend the knees.
4. All give the flag salute.
5. Blow bugle. Both hands held to mouth as if holding bugle. Take deep breath and give bugle call.

Washing

1. Wash clothes. Seats raised. Stand between seat and desk facing front of room. Use back of seat in front of each child as washboard. Lean well over and scrub hard.
2. Put clothes thru wringer. Stand in aisle, facing side of room. Left hand guides clothes while right hand turns handle.
3. Run with basket to clothes line. Basket held high over head. Each two rows run around one row of desks.
4. Shake out clothes and hang them on line. Shake clothes with both hands and then reach up on tiptoes to hang clothes on line.
5. Run out to play while clothes dry. Each two rows run around one row of desks.
6. Breathing.

The Playground

1. Run across street to playground. Two rows around one row of desks. (Children may roll hoops as they run).
2. Going down the slide. Climb up the ladder (facing seat). At signal one hand is put on desk and one hand on back of seat. Children jump so that they sit on seat with their legs straight out in front of them, facing side of room. Climb ladder again and jump back over seat.
3. The Merry-Go-Round (Giant Stride). Each two rows run around one row of desks, both arms raised high, as if holding on to rope.
4. The See-Saw. Three lines for each "See-Saw." Children in lines 1 and 3 (outer lines) face in. Those in middle line act as the "teeter" and stand facing front of room with arms extended toward the outer lines. Children in lines 1 and 3 bend knees and stand on tip-toes, alternately, as the hand moves them up or down.
5. Run home. Two rows around one row of desks.
6. Breathing.

Ironing

1. Gather clothes. Reach up and take off clothes pins. Take down clothes, fold and lay in basket on the ground.
2. Carry clothes basket into house (basket over head). Each two rows run around one row of desks.
3. Sprinkle clothes. Shake clothes, spread smoothly on desk and sprinkle. Roll tightly.
4. Place irons on stove. Stoop with straight back and bent knees to get irons beneath stove. Stand up straight and place irons on stove.
5. Iron clothes. Use desk as table.
6. Breathing.

Automobile

1. Stooping, crank automobile. First one hand, then the other.
2. Run around room steering and blowing horn.
3. Flat tires, so have to pump them.
4. Tired from bending, so stretch arms up high.
5. Ride home.
6. Breathe in fresh air.

WINTER**The Christmas Tree**

1. Going after the tree. Run and walk out to the woods to get the tree. Climb part way up hill to get a large one.
2. Chopping down tree. Raise arms overhead and go through motions of chopping, first left side and then right. Cut off the little branches around base.
3. Carry tree home and put it up. Children place hands behind them, lean forward and drag tree home. Two rows around one row of desks. Place in box already made and fasten securely to floor.
4. Trimming the tree. Bend down, get tinsel, stars, candles and other ornaments to decorate tree. Reach high up, trimming the top first. Hang up presents which have been brought to the house.
5. Dance around the tree in joyous Christmas fashion.
6. Give out presents
7. Blow out candles.

Christmas Toys

1. Jack in the box. Teacher makes downward motion with hand as if closing lid of box and all children stoop down. Raises hand quickly and children jump up to standing position.
2. March—Beating drums.
3. Each row forms a train of cars. The first child in each row has his hands on his hips. Those behind place their hands on shoulders of child in front. Short steps around on toes, making "Choo-choo" of engine.
4. Jumping Jacks. Teacher makes motion as if pulling string up and children jump into air with feet apart, bringing them together when they land. Arms are brought straight out to side and down again while jumping.
5. Shoot off toy gun. Kneel and pull trigger saying, "Bang!"
6. Blow up new foot ball.

Coasting

1. Drag the sled up the hill. Two rows around one row of desks, bending knees up high and stooping while walking with hands in back as if holding rope.
2. All push sled and jump on. Face seat and push it with both hands while taking three or four steps. At a given signal one hand is put on desk and one hand on back of seat, children jump so that they sit with knees out straight in front of them, facing side of room.

3. Hold ropes tight with straight arms, but pulling first one arm and then the other as if to steer around corner.
4. Jump off. They jump off into next aisle. Turn, face seat and coast down hill again. Repeat.
5. Toes cold, so jump in place to get them warm.
6. Deep breaths and blow on fingers to get them warm.

A Play in the Snow

1. All are sleepy. Heads on desks.
2. Wake up and sit straight, stretching arms as though just waking. What shall we do to make us lively? Go out in the snow and play.
3. Hurry to best standing position.
4. Pull on rubber boots, first right and then left.
5. Pull cap over ears (elbows kept out and back).
6. Very cold day. Arms must be warmed. Arms out at side. Fling them across chest and slap opposite shoulders.
7. Stoop way down and pick up handful of snow, make snow ball while standing erect. Throw snow ball at some spot in room with right arm. Repeat and throw with left arm.
8. Walk through snow drift with hands on hips, lifting feet and knees high with each step.
9. Run home.
10. Take in long breaths of fresh air, raising the arms straight from the sides to shoulder height as breath is taken in, lowering them as breath goes out.

Snow Fort

1. Walk through field of deep snow. Each two rows around one row of desks bringing knees up high. Shovel held over one shoulder.
2. Shovel snow into big piles to make the fort. Shovel first on right and then on left side, throwing the snow higher and higher as the fort increases in height.
3. Pat it down on top with the shovel. This should be done up high and around in a circle as if fort surrounded them.
4. Snow ball fight. One half of room against the other half. All make snow balls, then one-half throw them at other while the latter dodge them or drop them behind desks at each throw.
5. Repeat; the first side dodging and second side throwing.

6. Walk home through the deep snow, lifting knees high and taking long steps.
7. Take in deep breaths of cold air.

Santa Claus' Visit

1. Santa puts on his coat, cap, mittens and boots.
2. Looks at the sky.
3. Jumps into sleigh.
4. Pulls on reins.
5. Jumps from sleigh and warms hands, feet and arms. (Run in place, swing arms and rub hands).
6. Goes down chimney. (Bend knees slowly as if disappearing).
7. Read names on stockings. (Bend head from side to side).
8. Place presents in stockings and on floor and table.
9. Climb up rope through chimney.
10. Breathe deeply after hard work.

Snow Man

1. Pull on rubber boots. Bend knee up and stretch arms. As you straighten knee, bend arms, pulling on boot.
2. Snow falling outside. Reach up and bring hands lightly down to floor, bending at waist.
3. Walking through snow. Bend knee high and reach forward with foot. Put foot down and straighten up. Repeat other foot, etc.
4. To make snow man, roll balls of snow. Stoop down, gather up and roll to front of room. First make body. Run back and make another to make head, etc. (When complete have a child come forward for snow man).
5. Make snow balls. Kneel on one knee and gather up handfuls and press hand on knee.*
6. Throw at man, first left then right. As ball hits head child drops head forward. Then one arm drops and then the other. Finally legs are hit and child drops to floor in a heap.
7. Breathe deeply to get warm.

Countries

1. Holland. Windmills. Two children stand back to back with their right arms obliquely side-upward, left arm at side. As they bring their right arm to side the left arm goes up. This movement is continued together. Children are all divided into couples for this.

2. Venice. Poling gondola. Bring arms forward and back on the right side as if pushing gondola. Repeat on left side.
3. Scotland. Playing bagpipes. Walk around taking deep breaths and playing some tune.
4. Switzerland. Mountain climbing. Walk around with high steps, using mountain staff to help them.
5. Japan. Walking with quick short steps.
6. Breathing.

The Woodman

1. Reach up for caps, coats, mittens and axes.
2. Wade through deep snow.
3. Look up at trees.
4. Chop down trees.
5. Saw them into logs with cross-cut saw.
6. Carry armful of wood home.
7. Breathing.

Coming to This Country

1. Rowing out to large ship. Sitting in seats, facing side of room, feet flat on floor, pull hard.
2. Climbing ladder to get into ship. One hand reaching up and opposite knee raised high, bend arm and put foot on floor, stretch arm and raise other foot.
3. Pulling up anchor. One foot forward, stoop and pull first with one hand and then with other, leaning over desk.
4. Hoisting sails. Reach up with one hand, pull down and at same time up with other, etc.
5. High waves make the ship go up and down. Rising and sinking on toes, and when it gets very rough bend knees.
6. Row to shore.
7. Deep breathing after hard row.

Motor Cycle

1. Pump up tires.
2. Push motor cycle and jump on. Facing seat with one hand on seat and one on desk, as if grasping handles, run in place. Jump and sit on seat with feet out in front, facing side of room.
3. Sitting, pump up and down with feet to start motor.
4. Run, steering the machine. Each row runs around one row of seats.
5. Walk up stairs into house.
6. Breathing.

Ice Play

1. Reach up high for cap, coat, mittens, and put them on.
2. Pull on boots, leggings, etc.
3. Run to the lake.
4. Put on skates. Skate singly or by twos.
5. Saw blocks of ice. (To store in ice-house).
6. Haul onto sleds with pulleys.
7. Warm hands and arms. (Swing arms around and let hands strike opposite shoulders).
8. Warm feet. (Run in place).
9. Skip home.
10. Breathe deeply.

Valentine's Day

1. Running to the house where the valentines are to be dropped.
Two rows around one row of desks.
2. Climbing the steps.
3. Reach up and drop valentines into letter box.
4. Reach up high with both hands and pull bell. Stamp feet on porch. Run down street.
5. Choose a child to represent the inmates of the house. He sits on the first desk facing back of room with his hands over his face (closed door). Suddenly he parts his hands and looks out, whereupon the children crouch quickly down on the floor. He closes his eyes (goes indoors) and the children rise.
6. Run to another house. Slip valentines under door.
7. Repeat 4 and 5.
8. Run home.
8. Deep breathing.

Indians

1. Paddle in canoe to woods. Sitting on desks.
2. Have on moccasins, so walk on tiptoes through woods, one hand shielding eyes and looking all around as you go scouting along.
3. Shooting arrows. Kneeling on one knee, stretch arms and aim.
Draw one arm back and make soft hissing noise as arrow goes through air.
4. Run forward to deer you have shot.
5. Stoop and pick up, throwing over shoulders.
6. Walk back to canoe, as if with heavy weight on back.
7. Place deer in canoe.
8. Paddle home.
9. Out of breath, deep breathing.

Cowboys

1. Lasso the pony. Twirl the lasso over the head in large circles, first with right hand about eight times and repeat with left. Throw lasso, lean well forward, arm stretched out.
2. Gallop on ponies, each two rows around one row of desks.
3. Cowboy's trick—throw a ball way up in air and then pull out revolver, aim and shoot, saying "Bang" as trigger is pulled.
4. Gallop around and at signal from the teacher all stoop while still galloping and pick up a handkerchief and wave it in air until seat is reached.
5. Deep breathing.

SPRING

Cleaning the House

1. Run to store to buy new broom. Two rows run around one row of desks.
2. Wrap cloth around broom and brush wall. Stretch up on tip toes reaching very high in order to get down all possible dirt.
3. Reach down, roll up rugs and carry out of doors. Put rugs on ground and sweep vigorously.
4. Hang on line and beat them with carpet beater using first right hand then left. Have children place foot forward when striking with right.
5. Carry rugs into house and place on the floor.
6. Dust furniture, pictures, etc., very carefully taking pains to reach everything both high up and down low.
7. Very tired from bending over so stretch arms high over head taking in some good deep breaths.

Circus

1. One half of class are elephants, the other half children. Elephants and children face each other. Children have peanuts in large bag on floor. Stoop down, get a handful of peanuts and throw to elephants. Repeat several times.
2. Elephants form trunk by clasping hands in front. As peanuts are tossed, they swing trunks high up in the air, catch peanuts and carry them to mouth.
3. One child chosen for "Ringmaster," (teacher may be "Ringmaster") other children, horses. Ringmaster snaps whip. Horses gallop in place. Second time whip is snapped, trot; third time, high stepping.

4. Chariot race. All face side of room. Even rows stand with arms raised forward driving. Odd rows raise arms sideward, grasp hands and gallop in place.
5. All form band. Two rows beating drums, two playing fife, two rows playing trombone. Each two rows run around one row of desks keeping in step with music.
6. Two rows walk around one row of desks and all imitating some clown's trick such as balancing stick on chin, juggling balls, walking tight rope.
7. Breathing.

Picking Spring Flowers

1. North wind going home so grass and flowers can grow. Run around room. Two rows around one row of desks.
2. Rain falling to make ground soft. Raise arms high at side, let them fall slowly to side with fingers fluttering. Rain may fall to ground (floor); stoop and let fingers come to floor.
3. Making flowers grow. Bring the arms in close to body and stretch arms upward.
4. Skip to the woods for flowers. Let two rows of children skip around one row of desks.
5. Picking flowers. Stoop, pick a few flowers, then stand, stoop again, pick, stand, etc.
6. Run home.
7. Smell flowers—deep breathing.

Making Garden

1. Reach up for hats and coats, spades and rakes.
2. With spade and rake over shoulder skip to garden.
3. Spade up garden. Push spade into earth and turn earth over.
4. Rake earth.
5. Pick up stones and throw them into piles.
6. Plant seeds from sack.
7. Run thru paths in garden.
8. Breathe deeply.

Birds Learning to Fly

1. Mother bird and little birds stretch wings.
2. Look at sky to see if day is pleasant.
3. Fly around.
4. Hop on ground.

5. Children scatter crumbs for them.
6. Birds fly back to nests.
7. Tired, deep breathing—raising and lowering wings.

May Queen

1. Pick daisies for a chain. Each two rows run around one row of seats. After every five or six steps, stoop and pick a few daisies and put in basket, hanging on left arm.
2. May Queen is chosen and sits on chair in front of room.
3. Run around room, one at a time, lay flowers at Queen's feet as they pass.
4. Wind May Pole. Each two rows skip around one row of seats, raising hand nearest desk high, as if holding streamer.
5. At finish of dance all bow to Queen. Queen bows to children.
6. All skip by the Queen, holding daisy chains high over heads.
7. Breathing. Smell flowers.

At the Beach

1. Run down to beach. Run around room, one row at a time.
2. Stoop and pick up 4 or 5 stones. Throw out to sea, skip stones.
3. Dig a well in sand. Put both hands on handle of shovel, one foot up. Push down with foot, stoop and throw sand over shoulder.
4. See how near you can come to water without getting feet wet. Three or four steps forward and then run back quickly as waves come.
5. Wading. Two rows around one row of seats. Lift knee high at each step.
6. Run home.
7. Breathing.

Build a Fire in Stove

1. Go down stairs.
2. Chop wood for kindling. Kneel on one knee, hatchet in one hand, hold wood with other.
3. Carry armful upstairs.
4. Lay the fire. Stoop and pick up papers, then put in stove. Put some kindling in.
5. Some kindling too long. Break it over edge of stove (desk).
6. Light fire with three matches. Breathe deeply and blow each one out after lighting the fire with it.

Fishing

1. Digging bait. One foot raised as if on shovel, and hands on handle. Push down with both. Then stoop and throw to right. Same to left.
2. Row out in boat. Sitting on desk facing back of room, feet on seat.
3. Throw line into water.
4. Pull in big fish, hand overhand. Repeat on right and left sides.
5. Row to shore.
6. Walk home, with string of fish.
7. Breathe deeply.

Putting in Coal.

1. Driving wagon to home.
2. Pulling up window. It is down low and have to stoop and push upward two or three times to get it open.
3. Climb into wagon.
4. Shovel the coal.
5. Pull up coal chute. Stoop with feet apart, reach forward and pull arms hard. Repeat three times.
6. Drive home.
7. Breathe deeply.

Making Ice Cream

1. Stir ice cream before freezing. Seats raised, stand between seat and desk facing front of room. Stir large bowl on top of desk.
2. Pour mixture into freezer on floor and carry down stairs. (Careful high steps in place).
3. Raise hammer over shoulder and crack ice into small pieces.
4. Pack around freezer. Take handfuls from box on floor and pack in freezer on desk.
5. Freeze cream. Turn large handle with one hand and then with other.
6. Breathing.

Swimming

1. Jump over waves. Join hands and when teacher claps hands it is a signal that a wave is coming and all children jump.
2. Swim around room making swimming motion with arms.
3. Climb on raft (seat) on knees.
4. Jump noiselessly into water, backward.

5. Hop, skip and jump on beach to get warm. All toward front of room and turning around return to place.
6. Breathe in salt air.

Moving.

1. Carry trunks and chairs out of house and place on ground near van. Each two rows around one row of desks.
2. Pile furniture into van. Face desk and reach over with both hands to take furniture from man on ground. Place on pile in front part of van.
3. Run into house. (Around row of desks).
4. Roll up rugs and carry out to van.
5. Drive horses to new house.
6. Breathing.

Cutting the Grass

1. Running lawn mower. Walk around pushing lawn mower with both hands and making "Br-r-r" to imitate sound it makes.
2. Raking the grass. (Facing front of room). Reach forward and to either side with long strokes.
3. Pick up big armfuls and put into wheelbarrow.
4. Run with wheelbarrow to large pile of grass (around room and back to place).
5. Empty wheelbarrow by taking out large armfuls and throwing over on pile.
6. Breathing.

Making Hay

1. Walk around cutting grass with a scythe. Make large sweep with both arms and make swishing noise as grass is cut.
2. Driving the horse rake around field.
3. Pitch hay into cart.
4. Drive hay rack home.
5. Breathing.

RHYTHMIC STEPS

GRADES I-II

The Skip-Step (Skipping)

On 1; the left foot steps forward with the foot turned slightly outward and the weight of the body transferred. On 2; raise the right knee forward at the same time hopping slightly on the left foot. The skip is performed upon the ball of the left foot as the right leaves the floor in preparation for the step right. During the skip

the body is in the position of momentary flight. The step itself consumes but a slight part of the time of the ordinary marching step. The step is executed in march and polka rhythm. Skipping may be executed with and without raising the opposite knee forward.

The Touch-Step (Foot Placing)

Place the left foot forward, toes touching the floor, 1; step left forward, 2, same right, 3—4.

The Closing-Step

Explanation: On, 1; the left foot steps directly forward with the left leg extended and the foot turned slightly outward, the weight of the body being transferred. The right leg is extended backward with the toe touching the floor, the knee and ankle being thoroughly extended. The head and chest are raised and the gaze is directed to the front. On, 2; the right foot closes to the left with the heels together bringing the body in the fundamental position. The step is executed in march and polka time.

1. Three closing steps forward, 1—6; the left foot leads in every step. Same right, 1—6, (right foot leading).

Closing-Step Sideward

Step left sideward, 1; close right, 2; repeat several times. Same right.

Combination of Closing-Step and Skipping

4 closing steps forward, 1-8; 8 skipping steps forward, 1-8.

The Glide Closing-Step

The glide consists of a sliding movement of the leading foot, performed on the ball of the foot with the knee slightly flexed.

Description of execution:

On, 1; the left foot slides directly forward with the knee slightly flexed and the foot turned slightly outward. On, 2; the right foot slides toward the left closing to the left heel at the instep. This completes the glide to the left. The same movements occur in reverse order on the glide to the right.

The Gallop-Step

Description of execution (sideward):

On, 1; the left foot steps directly sideward with the foot turned slightly outward and the weight of the body transferred. The right leg is extended sideward with the toe touching the floor and the ankle thoroughly extended. On, 2; the right foot displaces the left

with a quick cut and is brought to the position formerly occupied by the left. The body weight is then transferred to the right foot with the extended left leg raised sideward in preparation for the next step. The step is executed quickly, the displacing of the foot taking place during only a part of one count of the measure. On the gallop step right these movements are reversed. The step is executed in march, polka and mazurka rhythm.

1. 8 Skip steps forward, 1-8; 8 marching steps on place with turning left about, 1-8.

Repeat all in opposite direction.

1. Step left forward, 1; close right, 2; hop on both feet two times, 3-4.

Repeat several times.

Combination of Glide and Gallop

Glide left forward, 1-2; right forward, 3-4; repeat 5-8; 8 gallop steps forward, 1-8.

The Follow-Step

On 1; the left foot steps directly forward with the left leg extended and the foot turned slightly outward, the weight of the body being transferred. The right leg is extended backward with the toe touching the floor, the knee and ankle being thoroughly extended. The head and chest are raised and the gaze is directed to the front. On 2; the right foot closes to the left at the instep, bringing the body in the fundamental position. The step is executed in march and polka time.

Combinations

1. Two closing steps forward, 1-4; two closing steps backward, 5-8.

2. Four gallop steps forward left, 1-4; four gallop steps right, 5-8.

3. Four gallop steps left forward, 1-4; four gallop steps right forward, 5-8; $\frac{1}{4}$ turn left and four gallop steps left sideward, 1-4; one-half turn left and four gallop steps right, 5-8.

4. Four glide closing steps left forward, 1-8; same right, 9-16; sixteen skipping steps forward, 1-16.

5. Step-hop forward left and right.

Explanation: Step left forward, 1; hop on the left foot, 2; same right, 3-4.

6. Step left forward and raise left arm sideward, 1; close right and lower arm, 2; same right, 3-4; hop on both feet 4 times and raise arms to circle over head, 5-8.

7. March three steps forward, beginning left, 1-3; place right foot forward (touch step), 4; repeat right, 1-4.

8. The glide-hop left and right.

Explanation: Glide left forward, 1; hop on the left foot, 2; same right, 3-4.

9. Follow-step with arm movements. Follow-step forward left and raise left arm to semi-circle over head, 1-2; follow-step right forward and lower arm, 3-4.

10. Four glide steps forward, 1-8; four closing steps backward, 9-16.

RHYTHMIC PLAYS

GRADES I-II

Hickory, Dickory, Dock

Olive Knorr

Hick-o-ry, dick-o-ry, dock tick tock. The mouse ran up the clock, tick tock, The

clock struck one, see the mouse run, Hick-o-ry, dick-o-ry, dock, tick tock.

Formation—Single circle of couples facing each other.

Arms stretched upward to represent a big clock.

1. *a.* Bend towards center,

Bend in opposite direction,

Bend towards center, swaying as a pendulum.

b. Stamp feet twice left and right on tick tock.

Repeat *a* and *b*, four measures.

Clasp hands in front of chest on "one," fifth measure.

Girls encircle boys, sixth measure.

Repeat *a* and *b*, seventh and eighth measures.

2. Grasp partner's hands, arms sideways.

a. Three glides towards center, first measure.

b. Stamp twice, hands on hips, second measure.

Repeat *a* and *b* back to place, third and fourth measures.

Clasp partner's hands, fifth measure.

Keeping hold of partner's hands, run in a small circle left, sixth measure.

Bend towards center and opposite and stamp twice, seventh and eighth measures.

(Variations for school room.)

Kate R. Steichmann.

1	2	3	4	5
Hickory, dickory, dock, tic, toc,				

6	7	8	9	10
The mouse ran up the clock, tic, toc,				
		11		12

The clock struck one, the mouse ran down,

13	14	15	16	17
Hickory, dickory, dock, tic, toc.				

Children stand in the aisle, arms raised upward.

1. Bend trunk left.

2. Bend trunk right.

3. Straighten.

4. Lower one arm.

5. Lower the other arm. (Don't spoil the fun by being too particular about the left and right arm).

6. Child turns to his own chair and braces himself, one hand on the desk and one on the back of his chair, ready to vault; at the same time he curls up his back and makes himself as "mousy" as possible.

7. He vaults quietly like a mouse into standing position on his chair, thereby imitating the quiet and speed of the mouse mounting the clock.

8. He points to the clock hanging on the wall.

9, 10. Holds the position.

11. Clap hands once and bend quickly, grasping desk and chair-back as before, ready for jumping off the chair backward.

12. Child jumps quietly like a mouse. (If they are not good mice the first time, don't be discouraged. Pick out the noisy ones and

let the cat get them. Pause long enough after this before going on to "face forward, arms upward," and be able to hear the clock tick).

13, 14, 15. The pendulum swings again, and

16, 17. The arms are lowered, first one, then the other.

Another nice variation is to let the children remain in their seats. This works like a charm to calm them down after the foregoing rousing interpretation.

The hands lie passive in the lap to start with.

1, 2, 3. The head nods left, then right, is raised.

4, 5. The left fist lightly taps the desk, the right follows suit.

6, 7, 8. The little fingers creep up the desk with a cunning little mouse-like pitter-patter.

9, 10. The clock booms out its terrible sound again; that is, one fist comes down and then the other.

11, 12. Mouse pitter-patters down again into the lap of its creator.

13, 14, 15. The children nod again.

16, 17. The clock booms again.

Bah! Bah! Black Sheep

Olive Knorr

Bah! bah! blacksheep, have you any wool? Yes sir, yes sir, three bags full; One for my

mas - ter, One for my dame. And one for the lit - tle boy, Who lives in the lane.

Formation—Double circle, partners facing, girls forming a circle on inside, boys outside, three steps between.

Boys walk slowly up to partners, singing first and second measures.

Girls nod head, "yes," third measure.

Hold up three fingers, fourth measure.

Boys put thumbs in arm-holes of waist, raise the chest and assume an attitude of a "master," fifth measure.

Girls make a deep bow, holding skirts sideward as a "dame," sixth measure.

Give partner right hand and skip in a small circle around each other, back to place and bow, seventh and eighth measures.

Little Miss Muffet and Little Jack Horner

Waltz tempo

Olive Knorr

1. Lit - tle Miss Muf - fet sat on a tuf - fet, Eat - ing of curds and of whey; . . .
 2. Lit - tle Jack Hor - nei sat in a cor - ner, Eat - ing a nice Christmas pie; . . .

A - long came a spi - der and sat down be - side her, And frightened Miss Muffet a - way. . .
 He stuck in his thumb and pulled out a plum, And he said what a good boy am I. . .

Formation—Boys, forms a circle, grasping neighbors' hands, facing towards the center, representing "spiders."

Girls sit on floor, facing outward as "Miss Muffet" eating curds and whey.

1. Boys take three slow steps forward, pointing forward on four (one step to a measure), four measures.

Repeat same backward, four measures.

Slowly turn around and stand behind partner, ninth and tenth measures.

Quickly sit down beside partner, eleventh and twelfth measures.

Girls quickly jump up, thirteenth and fourteenth measures.

Boys sit on floor, girls form a circle facing outward, fifteenth and sixteenth measures.

Boys remain sitting, to represent Little Jack Horner.

Girls keep circle formation, facing outward.

Take three slow steps backward, pointing forward on four, four measures.

Repeat same forward, four measures.

Stand behind partner, bend forward and put thumb in partner's Christmas pie, ninth and tenth measures.

Hold thumb up as pulling out a plum, eleventh and twelfth measures.

Pat stomach to indicate that it is relished, thirteenth and fourteenth measures.

Note: Boys stand facing inward and the class will be in formation for "Bah! Bah! Black Sheep."

Little Miss Muffet

(Variations for school room)

Kate R. Steichmann.

1

Little Miss Muffet

2

Sat on a tuffet

3

Eating of curds and of whey,

4

When along came a spider

5

And sat down beside her

6

And frightened Miss Muffet away.

Have children stand facing the back of the room.

1. Let them climb up into their seats and sit on their desks.

2. Left hand (the spider) is hidden behind the child's back and they settle down to a "comfy" position on their "tuffet."

3. They eat.

4. Spider comes creeping steadily to the foreground.

7

You're not hurt, brush off the dirt
And then we'll get the water.

8

So Jack and Jill went up the hill
This time they got the water,

9

And brought it home to Mother dear,

10

11

Who thanked her son and daughter.

Start with the hands lying prone on the desk. Here a brief talk on clean hands is very fitting. The right hand is Jack, strong, sturdy little fellow. The left hand is his sister Jill. They are clean little children; they are busy little children. This is what happened to them one day:

1. The children climb up the hill—one hand goes up a little in advance of the other, then the other outsteps the first and so on. The space in front of the child is the imaginary hill.

2. The right fist lands rather heavily on the desk, (Jack has fallen) followed

3. by the left (So has Jill).

4. The right hand is raised, poised in the air again.

5. The right hand takes its place beside the left (the right assists the left).

6. The left hand is placed into the right—sister Jill is in brother Jack's arms.

7. Jack brushes the dust off Jill.

8. They start the climb again and go to the very summit of the hill this time.

9. They descend to level ground again, thumbs locked to represent the bucket of water they are carrying between them.

10. The right hand is held out to the right side and receives a gracious nod.

11. The daughter is likewise singled out for a generous nod of approval.

Little Boy Blue

Kate R. Steichmann.

1

Little Boy Blue

2

3

4

Come, blow your horn. (Tòooo.)

5
 The sheep are in the meadow,
 6
 The cows are in the corn.
 7 8
 Where's the little boy
 9 10
 That takes care of the sheep?
 11
 Why, he's under the hay cock
 Fast asleep!
 Will you wake him?
 No, not I,
 For if I do
 He'll be sure to cry.

The teacher, or a leader, recites these lines facing the class.

1. The children stand as proudly as the little boy who has a man's work to do.

2. They stoop and pick up the horn and rise again.

3. Place horn to lips.

4. One long blast. (Leader should blow her imaginary horn first to give the pitch.)

5. Straighten left arm sideward and turn head left to visualize the sheep grazing there yonder.

6. Straighten right arm sideward and turn head right to indicate and see the cows in the corn.

7, 8. Here the leader (the one reciting the lines) shades the eyes and looks intently into the meadow for the vanished child. The children kneel, place arms in chairs and heads down on the arms—they go to sleep in the hay.

9, 10. The children sleep, the leader turns and looks into the corn.

11. The children sleep; the leader is now facing the hay cock and recites the rest of the lines.

Finale: The leader tip-toes over to the nearest haystack, (sleeper), stoops, takes up the horn and blows a blast into the meadow. The little heads bob up—Boy Blue is awakened. Another blast in the horn—Boy Blue gets up; he's in the hay, he's barefooted, he gets up quietly. Another blast and he rubs his eyes and defies anybody to say that he's been asleep on his job.

One, Two, Three

Kate R. Steichmann.

1 2 3

One, two, three, four, five,

4 5 6

Once I caught a fish alive;

7 8 9

Six, seven, eight, nine, ten,

7 8 9

Then I let him go again.

1 2 3

What made you let him go?

4 5 6

Because he bit my finger so!

7 8 9

Which finger did he bite?

7 8 9

The little finger on my right.

Pupils stand in aisle facing front, hands on hips.

1. Place left heel forward.

2. Place left toe backward.

3. Change-step left forward.

4, 5, 6. Repeat to the right.

7. Stamp left.

8. Stamp right.

9. Clap hands three times.

Fishy, Fishy

Kate R. Steichmann.

1 2 3

Fishy, fishy in the brook,

Daddy catch him with a hook,

Mother fry him in a pan,

Baby eat him, all he can.

Pupils sitting in their seats, alternate rows facing each other,
knees almost touching.

1. Clap own knees.

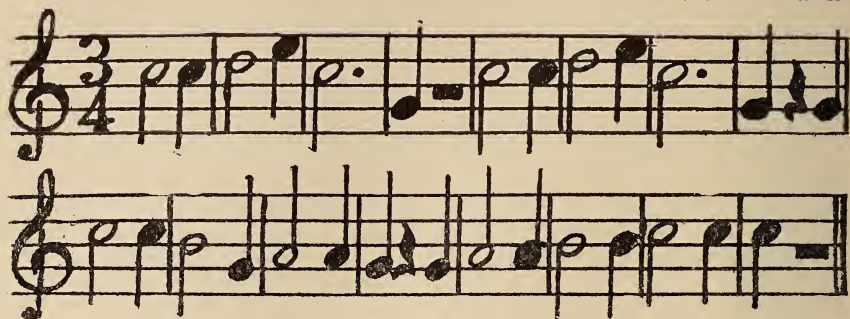
2. Clap own hands.

3. Clap partner's hands three times.

Same motions for each succeeding line.

Baby Bunting

Kate R. Steichmann

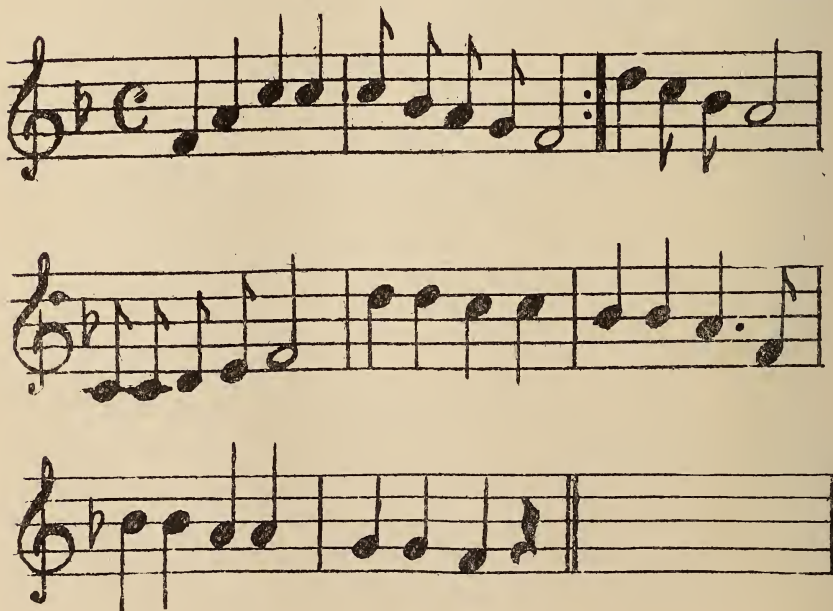


By low, Baby Bunting,
Papa's gone a-hunting,
To fetch a little rabbit skin,
To wrap our Baby Bunting in.

Children are in twos, facing each other, hands grasped, building "a cradle." Throughout the song the cradle is rocked; on the last word "in," they turn in under their arms. Later they may turn several times as the last line is recited or chanted.

Ding, Dong, Bell; Pussy's in the Well

Kate R. Steichmann



1	2	3-4	5	6	7
Ding, Dong, Bell! Pussy's in the well.					
9	10	11	12	13	
Who put her in? Little Tommy Tin.					
14	15	16			
Who'll take her out? Little Tommy Trout.					
17					
What a naughty boy was that					
18					
To drown our little pussy cat.					

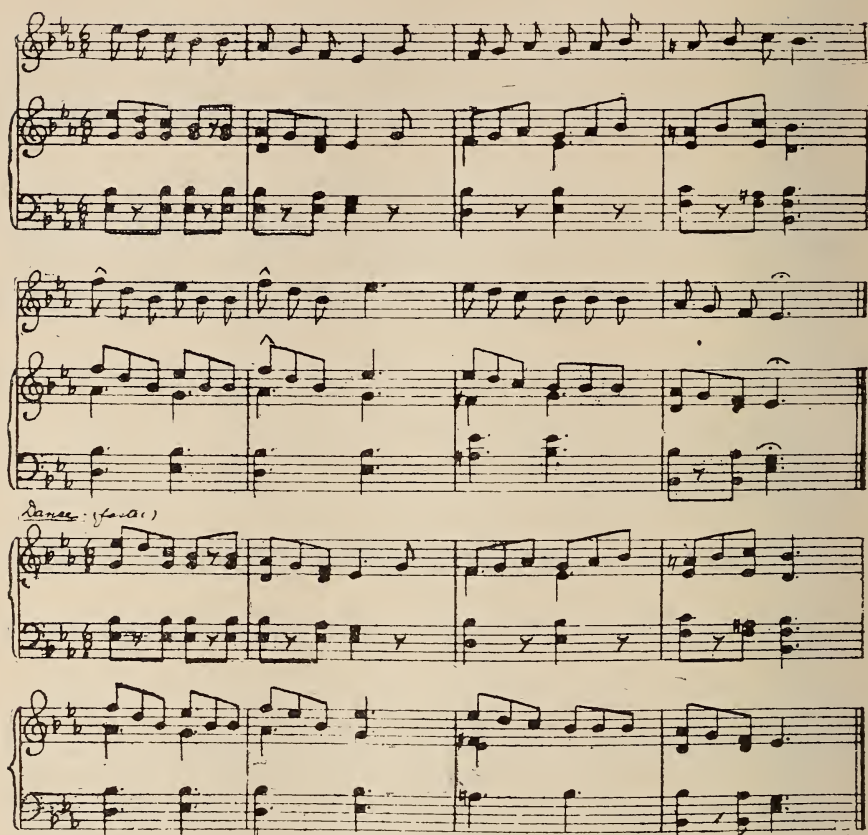
Children sitting up straight in their seats, raise arms sideward and grasp neighbors' hands. Raise hands high without letting go of the rope.

1. Pull down.
2. Let the rope go up (raise arms again).
- 3, 4. Pull down and up.
- 5, 6, 7, 8. Same as 1, 2, 3, 4.
9. Shade eyes with both hands.
10. Bend over and peer into the left aisle (the well).
11. Pound desk with one hand.
12. Then with the other.
13. Then with the first again.
14. Bend over and reach down into "the well," try to get the pussy and get hands wet.
15. Shake the water off the hands (into right aisle).
16. Hold out the arms to welcome Tommy Trout.
17. Face neighbor (alternate aisles face each other) and shake finger in angry scolding fashion.
18. Turn away (face front) and nod head, hands to eyes—weep; like the actors in the "moving picture shows" do—they bob their heads and shake their shoulders so.

This interpretation can be used with the children standing in the aisles. Their own chair then is "the well" into which they peer and later dip their hands; the fist pounding on the coping around the well is shown by hitting the right fist into the palm of the left hand.

Ride a Cock Horse

Farwell



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Formation—Double circle, all facing center, girls standing behind partners, with hands on boys' shoulders.

- I. (a) 4 gallops to center, starting right foot, (1-4) 2 measures.
Sing—"Ride a cock horse to Banbury Cross."
- (b) Face right, take partner's hand, 4 skips in line of direction, (1-4) 2 measures.
Sing—"To see an old lady on a white horse."
- (c) Face partner, boys' backs to center, raise hands high over head, and wiggle fingers; at same time jump twice on both feet, in place, (1-2) 1 measure.
Sing—"Rings on her fingers."

- (d) Partners join both hands, boys extend left heels forward, girls right heels forward, so that toes touch partners' (1) change feet (2) 1 measure
Sing—"And bells on her toes."
- (e) Turn partners to edge of circle, with 4 high skipping steps, (1-4) 2 measures.
Sing—"She shall have music wherever she goes."

II. Repeat Part I.

III. Quickened tempo. No singing.

Join hands in single circle, facing center, girls on right of partners.

- | | |
|---|-------------|
| 4 glides right. | 2 measures. |
| 4 skips to center, heads and hands high | 2 measures. |
| 4 skips backward to place | 2 measures. |
| 4 glides left | 2 measures. |

Jack Be Nimble

Farwell

The musical score for "Jack Be Nimble" is presented in four systems. The first two systems include a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The third system, labeled "Dance", features a piano accompaniment with a more complex rhythmic pattern. The fourth system continues the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music is in a simple, folk-like style with a clear melody and accompaniment.

Formation—Any line formation, side by side, hands joined, facing forward. No partners.

- I. (a) Leap forward right and left, (1-2) 1 measure.
Sing—"Jack be nimble."
- (b) Leap forward right and left, (1-2) 1 measure.
Sing—"Jack be quick."
- (c) Jump forward on both feet, hands on hips, as
the jumping over something (1-2) and
immediately turn right about and jump back
again, (3-4) 2 measures.
Sing—"Jack jump over the candle stick."

II. Repeat back to place. 4 measures.

8 measures.

III. Face right. Hands on hips. No singing.

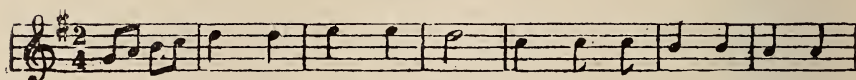
Polka-step right and left 2 measures.

4 high skips, turning right about 2 measures.

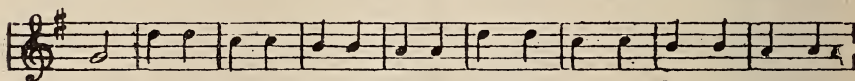
Repeat, back to place 4 measures.

8 measures

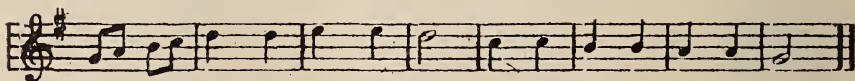
The Snail



1. Hand in hand you see us well, Creep like a snail in to his
2. Hand in hand you see us well, Creep like a snail out of his



shell, Ev-er nearer, ev-er nearer, Ev-er clos-er, Ev-er clos-er,
shell, Ev-er wid-er, ev-er wid-er, Ev-er far-ther, Ev-er far-ther,



Ve - ry snug in-deed you dwell, Snail, within your ti - ny shell.
Who'd have thought this tiny shell Could have held the snail so well.

The children march in a spiral. With the second verse unwind the spiral.

Jolly is the Miller

Jol - ly is the mili - er, who lives by the mill; The
 wheel goes round with a right good will : One hand on the hopper and the
 oth - er in the sack, The right steps forward and the left stays back.

The musical score is written on three staves in G major (one sharp) and 2/4 time. The melody is simple and rhythmic, with lyrics written below the notes. The first staff contains the first line of the song, the second staff contains the second line, and the third staff contains the third line. The music ends with a double bar line and a repeat sign.

This is a marching song. Place the boys on the left and the girls on the right. The class should march in a circle, one child acting as the miller, stands in the center. With the completion of the song the boys face about. The song is then repeated, the girls marching one way and the boys another. As soon as the song is again finished, the miller claps his hands three times and all run for a partner, the pupil not getting one becomes "miller."

The Shoemaker (Danish)

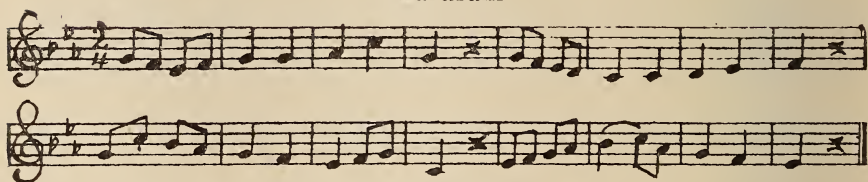
Victor Record No 17084

The musical score is written on two staves in 2/4 time. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music is a simple, rhythmic melody. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The music is marked with a 'D.C.' (Da Capo) at the end.

Formation—Double circle, partners facing each other. No 1 (boy) facing center of circle. No. 2 (girl) facing outward.

- I. With arms raised forward, elbows bent and fists in front of the chest, roll one arm over the other three times. Reverse three times. (Winding the thread.)
 Jerk elbows back, pulling fists apart twice. (Pulling thread tight) 1 measure.
 Strike one fist on the other three times. (Driving the pegs) 1 measure.
 Repeat above. 4 measures.
- II. Partners turn facing forward in the circle, joining inside hands (boys right and girls left), outside hands on hips. Sixteen skipping steps forward in the circle, moving clockwise. 8 measures.
- Repeat all, ad libitum. 16 measures.

Marusaki



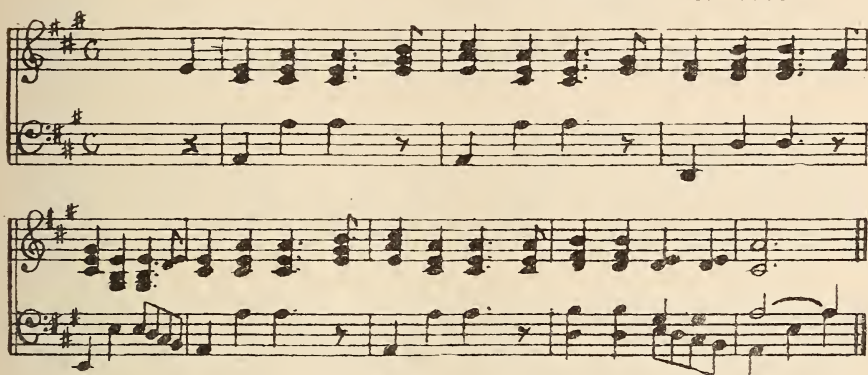
1. Marusaki (1) lives in far Japan,
 She wears a long dress and waves a fan.
 When (2) she makes a bow, she bends so low,
 She (3) sits on a mat on her heels just so.
 2. She (4) learns to do writing with a brush,
 Always very careful, never in a rush.
 She (5) makes a low bow and bids us come (6)
 To see the fete of chrysanthemum.
 3. Then (7) away we'll haste to fair Japan,
 Each one with a sunshade and a fan;
 When the visit's over, home we'll come,
 Each one bringing home a chrysanthemum.
- Stand in aisles facing seats.
1. R hand at waist (8 measures).
 2. Begin Japanese bow by placing one hand and one knee on same side on seat, then the other hand and knee; drop head at "low."
 3. Sit back on heels and remain until note 5.
 4. Through eight measures hold one hand as if holding a paper, and make printing motions with other hand.
 5. Rise to knees and bow heads.

6. Stand with hands as in note 1.

7. Move forward for the first line of stanza 3, backward for second line, etc., in short steps on toes two steps to a measure.

The Muffin Man

Victor Record No. 17568



Oh, do you know the muffin man,
The muffin man, the muffin man;
Oh, do you know the muffin man
That lives in Drury Lane?

Oh, yes, I know the muffin man,
The muffin man, the muffin man.
Oh, yes, I know the muffin man
That lives in Drury Lane.

Four or five children are selected to take places in the four corners of the room, or whatever other spaces are allowed. As the first verse is sung, each walks or skips in time with the music to some child seated in the room, and, taking him by the hand, leads him to his space in the floor. The little groups of two then join both hands and dance around in a circle singing, "Two of us know the Muffin Man," etc.

After the first verse has been sung and the children chosen, the second verse, "Oh, yes, I know the Muffin Man," is sung while the two are marching from the seats to the space in the floor. The play continues, one child after another being chosen until all have joined some group.

When played in the yard or gymnasium form class in a circle, facing inward with hands joined. One or two children are chosen and stand in the center of the circle. These children skip around inside the circle as the first verse is sung and choose a child out of the circle on the second verse. Continue until all have been chosen.

Did You Ever See a Lassie

Victor Record No. 17568

Did you ev-er see a Las-sie, a Las-sie, a Las-sie, Did you

The first system of music features a treble and bass staff in C major, 2/4 time. The melody is in the treble, and the accompaniment is in the bass. The lyrics are written below the treble staff.

ev-er see a Las-sie, do this way and that? Do this way and that way? Do

The second system continues the melody and accompaniment. The lyrics are written below the treble staff.

this way and that way? Did you ev-er see a Las-sie do this way and that?

The third system continues the melody and accompaniment. The lyrics are written below the treble staff.

The fourth system continues the melody and accompaniment. The lyrics are written below the treble staff.

The fifth system continues the melody and accompaniment. The lyrics are written below the treble staff.

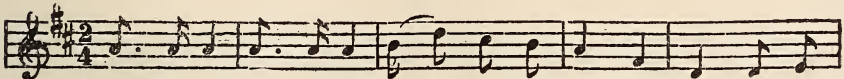
Formation—Single circle, facing inward. A girl (or boy) is chosen, and stands in the center of the circle. If a girl is in the center sing "lassie," if a boy is chosen sing "laddie."

All sing. When singing, "Do this way and that way," the leader in the center shows a movement that may be imitated by all the players. All the players perform it while singing the rest of the song. The movement chosen should admit of being performed in the rhythm of the song. This game gives an excellent opportunity for originality and creative activity.

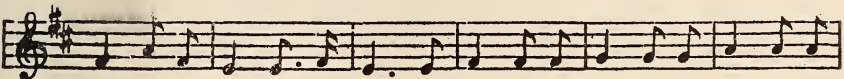
The one in the center then chooses a new leader and the song is repeated.

Soldier Boy, Soldier Boy

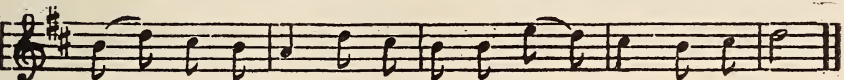
Victor Record No. 17568



"Sol-dier boy, sol-dier boy, where are you go-ing, Bear-ing so



proud-ly the red, white and blue?" "I'm go-ing where country and duty are



call-ing, If you'll be a sol-dier boy you may go, too."

Formation—Single circle, facing inward. Captain stands in the center carrying flag, and marches around as the children sing. The flag bearer then salutes a child who steps into the ring with him, and continue in the same manner until the ring is filled, then all salute and sing the song together, changing the last line to "Bearing so proudly the red, white and blue." The captain then says to the other children, "What is your country?" Children answer—

Our country is America,
Our flag is the red, white and blue,
And to the name of Washington
We will ever be true.

Captain says:

Then raise our flags and give three loud hurrahs
For our beloved America and for the stars and stripes.

All:

Hurrah! Hurrah! Hurrah!

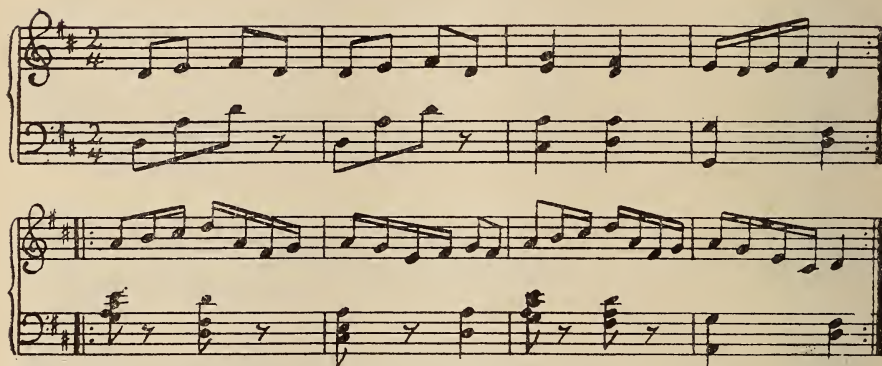
All repeat salute to the flag:

"I pledge allegiance to my flag and the Republic for which it stands, one nation indivisible, with liberty and justice for all."

Paper soldiers' caps and epaulets made by the children add much interest to this play.

Dance of Greeting (Danish)

Victor Record No. 17158.



Formation—Single circle. Partners facing center, hands on hips.

Boy on left of each couple.

Clap hands twice, turn to partner and bow. 1 measure.

Clap hands twice, turn to neighbor and bow. 1 measure.

Stamp twice (right, left). 1 measure.

Turn around in place to the left, with four quick running steps. 1 measure.

Repeat above. 4 measures.

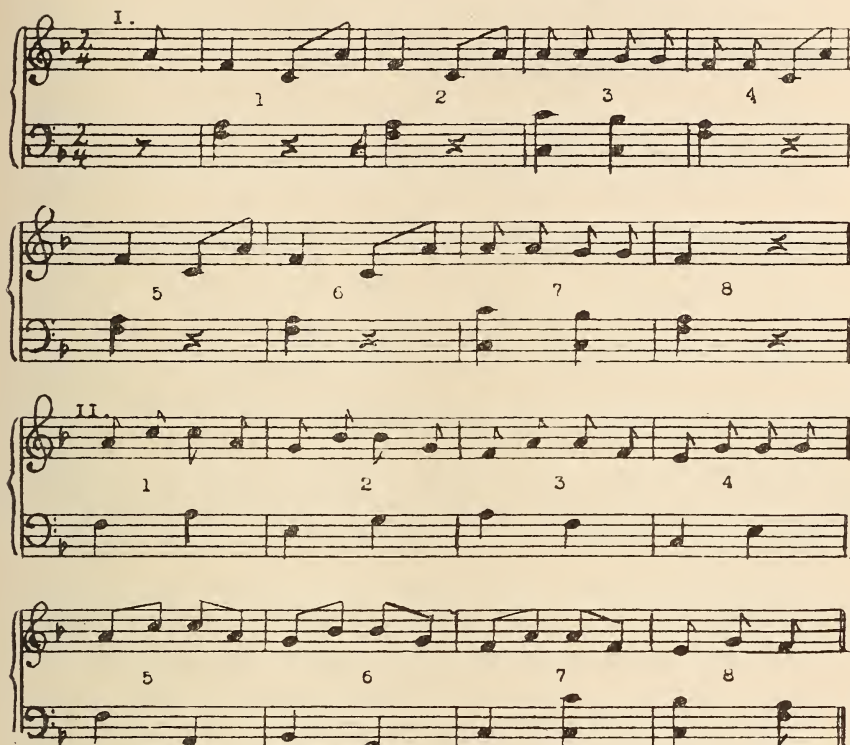
Join hands in circle and starting with the left foot run sixteen steps clockwise. 4 measures.

Turn and run sixteen steps counterclockwise. 4 measures.

Repeat all, ad libitum. 16 measures.

I See You (Swedish)

Victor record No. 17158.



Formation—Two double rows facing each other. Those in the front rows are No. 1 and those in the back rows No. 2. No. 1, hands on hips; No. 2, hands on the shoulders of No. 1.

I. No. 2 bends first to the left and then to the right, looking over No. 1's shoulder at No. 2 in the opposite line. 2 measures.

Sing—"I see you, I see you."

No. 2 makes three quick movements of the head, leaning left, right, left, and looking at No. 2 opposite. 2 measures.

Sing—"Tra la la la la."

Repeat above 4 measures.

II. All clap hands on the first beat of the measure and No. 2 skips forward, meeting No. 2 from the opposite line and, joining hands, swing around once to the left. 4 measures.

Sing—"You see me and I see you,

Then you take me, and I'll take you."

All clap hands on the first beat of the measure
and join hands with partner and swing around
to the left, finishing with No. 1 in the rear of
No. 2.

4 measures.

Sing—"You see me, and I see you,

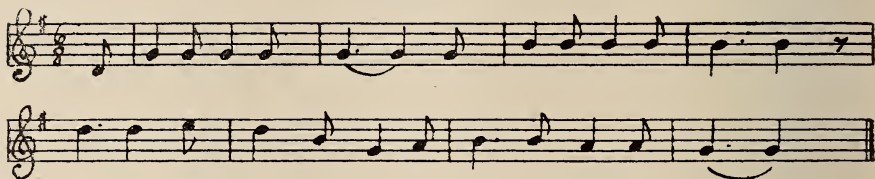
Then you take me, and I'll take you."

Repeat all, with No. 1 in rear.

Repeat all, ad libitum.

16 measures.

The Farmer in the Dell



One child is chosen to be the "farmer" and stands in the center of the ring, while the rest join hands and circle around him singing.

The farmer in the dell, The farmer in the dell,
Heigh oh, for Rowley O! The farmer in the dell.

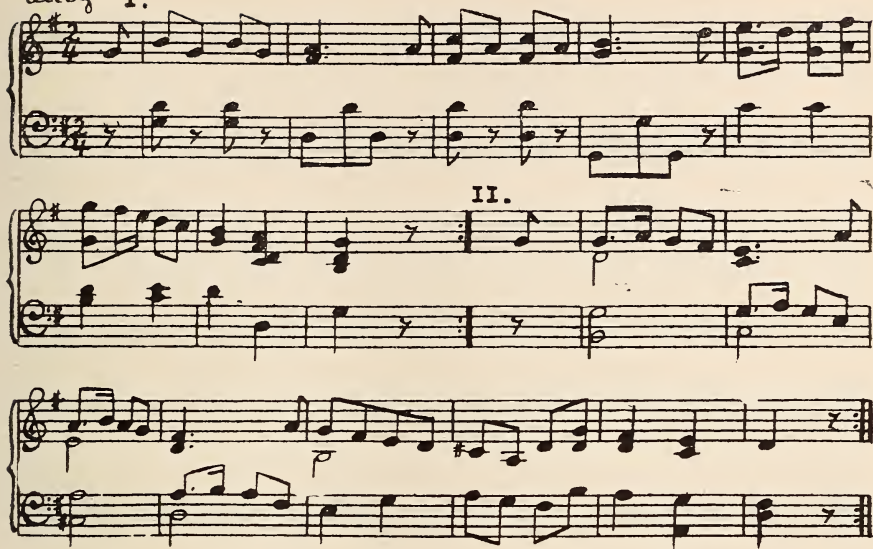
The first child chooses and leads to the center of the circle a second one; the second chooses a third, and so on, while the rest sing the following verses:

The farmer takes a wife—
The wife takes the child—
The child takes the nurse—
The nurse takes the dog—
The dog takes the cat—
The cat takes the rat—
The rat takes the cheese—
The cheese stands alone.

The "cheese" may be "clapped out," and must begin again as the "farmer."

Chimes of Dunkirk

Victor record No. 17327

allegro I.

Formation—Single circle, partners facing each other, hands on hips.

I. Stamp three times (r, l, r) 2 measures.

Clap hands three times. 2 measures.

Raise arms sideward, joining hands with partner,
and turn around in place with quick running
steps, starting with the left foot and turning
clockwise. 4 measures.

Repeat above. 8 measures.

II. All join hands in circle, and starting with the left
foot run clockwise in the circle sixteen steps. 8 measures.

Turn and run back to place sixteen steps. 8 measures.

Repeat all, ad libitum. 32 measures.

Here We Go Round The Mulberry Bush

Victor record No. 17104

1. Here we go round the mul-ber-ry bush, the
mul-ber-ry bush, the mul-ber-ry bush, Here we go round the
mul-ber-ry bush, So ear-ly in the morn-ing.

2. This is the way we wash our clothes, etc.—
So early Monday morning.
3. This is the way we iron our clothes, etc.—
So early Tuesday morning.
4. This is the way we mend our clothes, etc.—
So early Wednesday morning.
5. This is the way we sweep the floor, etc.—
So early Thursday morning.
6. This is the way we bake the bread, etc.—
So early Friday morning.
7. This is the way we scrub the floor, etc.—
So early Saturday morning.
8. This is the way we go to church, etc.—
So early Sunday morning.

Sally Jones

(MUSIC.—Here We Go Round the Mulberry Bush.)

The Children sing:

We've come to see Miss Sally Jones,
 Sally Jones, Sally Jones,
 We've come to see Miss Sally Jones,
 How is she to-day?

The Mother sings:

Oh, Sally is washing, washing her clothes,
 Washing her clothes, washing her clothes;
 Oh, Sally is washing, washing her clothes,
 Washing her clothes to-day.

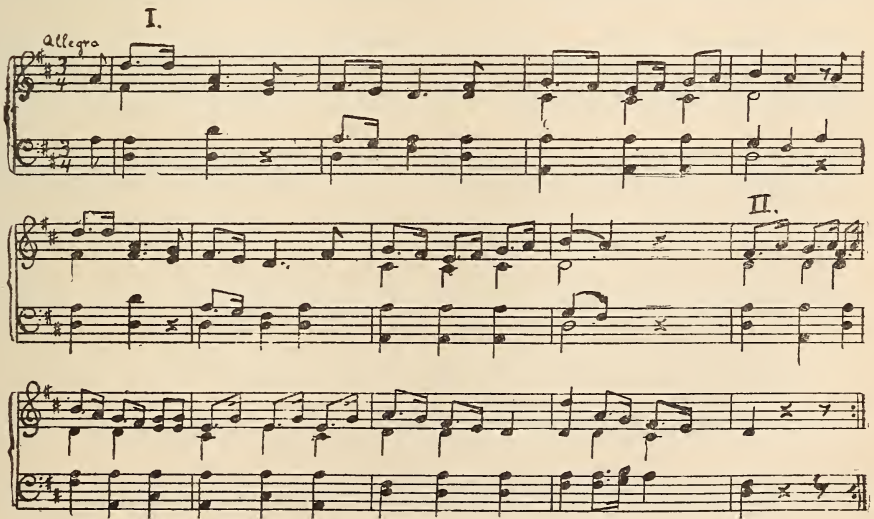
The others repeat their verse and the mother replies:

Oh, Sally is starching, ironing, mending,
 Cleaning, or tearing her clothes.

When the game begins, the mother of Sally conceals her daughter behind her, holding her skirts out to keep her from view. The other players form a line while they sing, marching forward and backward. If desirable, other children may be selected to act the parts of mother and child after each verse.

Lassie Dance (Kulldansen)—(Swedish)

Victor Record No. 17330



Formation—Single circle, facing center, hands on hips. Boy on the left of each couple.

- I. Turn away from partner (boy to the left and girl to the right) and bow to neighbor. Count 1, 2, 3. 1 measure.
Reverse and bow to partner. 1 measure.
Repeat three times. 6 measures.

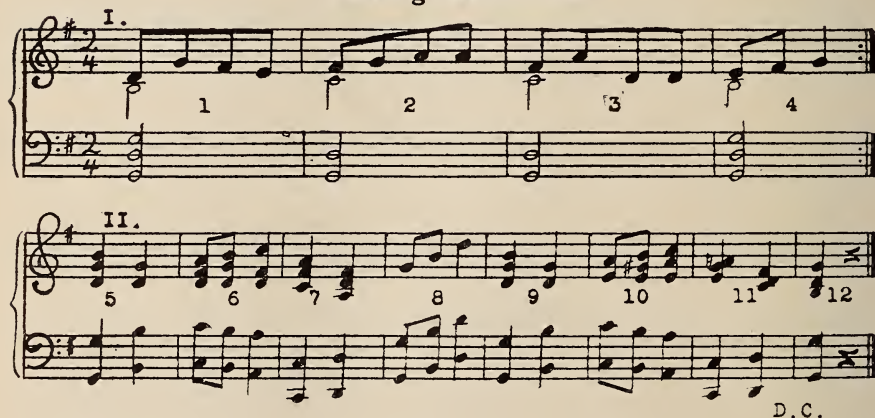
- II. Face partner and with a little spring place the left foot forward (1), same right (2), same left (3) 1 measure.
Repeat nine times, right and left alternately, three kicks to each measure. 3 measures.

Clap own hands, raise arms sideward and grasp partner's hands, stamping with the left foot on the first count of the measure, turn partner with walking steps. 1 measure.

Bow to partner. 1 measure.

Repeat all, ad libitum. 14 measures.

Washing the Clothes



Formation—Single circle, partners facing each other.

- I. Dancers bending forward, go thru scrubbing motion with the words:

"We will wash our clothes, we'll wash them;

We will wash our clothes just so;

We will wash our clothes, we'll wash them;

We will wash our clothes just so."

(Measures 1 to 4, and repeat).

8 measures.

Movements of rinsing, wringing, hanging and stretching the clothes may be performed, each time substituting the appropriate word in the song as, "We will rinse our clothes," etc.

II. Hands on hips. Touch right toe across left, replace foot, heels together. Repeat, left foot. (Measures 5-6). 2 measures.

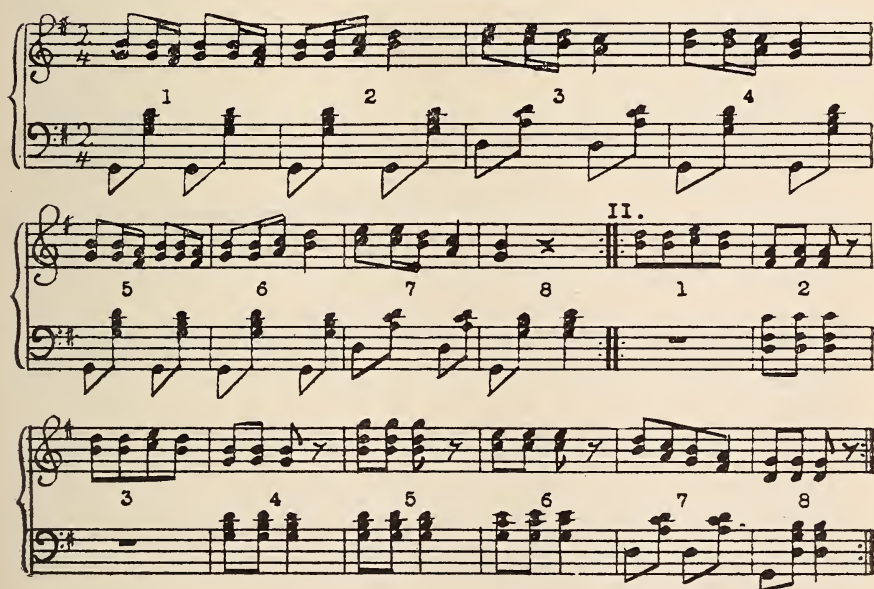
Repeat, right and left, twice. (Measures 7-10). 4 measures.

Whole turn to the right with three stamps, clapping the hands three times. (Measures 11-12). 2 measures.

III. All join hands in single circle and starting with the left foot, run in the circle clockwise sixteen steps. (Measures 1 to 4, and repeat). 8 measures.

Repeat in the opposite direction and finish with three stamps. (Measures 5-12). 8 measures.

Strasak (Bohemian)



Formation—Single circle, partners facing each other. Number one (boy) of each couple places hands on partner's waist. Number two (girl) places hands on partner's shoulders.

I. 8 polka steps, moving clockwise in the circle, No.

1 moving backward and No. 2 forward (Count

1, "and," 2, "and," for each measure) 8 measures.

8 polka steps back to place, moving counter-clockwise in the circle, No. 1 moving forward and No. 2 backward.	8 measures.
II. With hands on hips, the dancers stand still, facing each other.	1 measure.
Stamp three times.	1 measure.
Stand still.	1 measure.
Clap own hands together three times.	1 measure.
Left hand on hip, shake right forefinger at partner three times.	1 measure.
Right hand on hip, shake left forefinger at partner three times.	1 measure.
Left hand on hip and partners strike right hands together vigorously, on the first count, and whirl around in place to the left on the left foot.	1 measure.
Hands on hips, stamp three times.	1 measure.
Repeat II.	8 measures.
Repeat all, ad libitum.	32 measures.

INDOOR GAMES

GRADES I-II

Bean Bag Games

Bean Bags.—With a sufficient number of these the primary teacher can do an endless variety of things, both entertaining and useful.

(a) Each child having a bag throws it in the air and catches it in both hands—in the left hand, in the right hand. When skill is acquired in this they may throw in unison and in regular rhythm.

(b) The teacher may throw the bags at random, and the pupils who catch them may in turn throw to some other children.

(c) The teacher throws a bag and calls a name as she does so. Pupils who catch it may call some one else as they throw it to them.

(d) Two rows facing each other a short distance apart. One throws to the other and the number missed is noted. Those having the least misses win. Increase the distance as the children become proficient. Also throw high, or zigzag.

(e) Throw up and catch your own bag after clapping hands, once, twice, etc.; or do certain arm movements before catching; or turn completely around before catching.

(f) Passing the bag: From one to the other; from front to rear overhead, or, facing the aisle, sideways. Also as a relay, etc.

Bean Bag Races

I. A number of bags are placed on the front desk of each section. The first child in the section stands, and at the signal places one bag on the last desk in its row, returns for the next and carries it to the same desk, and so on until all the bags are on the last desk; then the child returns to his own place. The first through is the winner.

The second one starts from the last desk and carries the bags to the first. Continue until all have had a turn.

II. Relay—The first child in each section, with the bag in the left hand, stands in the right aisle, facing the rear wall. At the signal they run back, touch the wall, return down the same aisle, giving the bag to the second, who quickly starts off, and in turn gives it to the third, and so on, till the last one gets it; he touches the wall and runs to the front, giving it to the first.

Since each section is playing independently, the line getting the bag to the front desk first wins.

III. Potato Race—There are as many bags on each front desk as there are desks in the section. The first child in each section stands. At the signal to begin they place a bag on each desk, but taking only one bag at a time. The first one through is the winner.

Number two of each section stands. At the signal they begin to collect the bags, one at a time, and bring them to the front desks in the same manner in which they were distributed.

Number three again distributes them, and so on till each has had a turn.

Bean Bag Throw for Score

I. A basket is placed on the front floor. Each child has a bean bag, and standing at a specified distance from the basket tries to throw his bag into it.

II. Draw a large circle with several smaller ones concentrically within (like a target). Number the rings giving the smallest circle the highest number. Note where each child's bag is thrown, and after several trials add up the score.

III. In like manner throw at the Bean Bag Board. A board set on a slant, having several holes of various sizes and numbered on the same principle as the rings, the smallest hole having the highest number.

These can also be played one side against the other.

The Wide Awakes

This game is intended to teach alertness and quick reaction.

I. The pupils are all seated. The teacher says: In the left (right) aisle—Stand. After several repetitions she changes the wording and says: Stand in the aisle to your—Left (right). This requires quicker thinking.

II. In the same manner give the orders to sit in the seat on the left or right. Or in the seat in front or behind.

III. Finally combine all three, thus: Stand in the aisle to your—Left. In the seat in front of your own—Sit. In your own seat—Sit. In the seat on your right—Sit, etc.

Racing

Note: In all running games, those who are not running must keep their feet under the desk, and the runner must pass up and down the aisle designated by the teacher.

I. At the signal the first row across the room stands in the right aisle, facing the rear; another signal and they run back, touch the rear wall and return down the same aisle. Second and subsequent rows repeat. At another time this is played in the aisle to the left or each pupil goes down the left and back the right aisle.

II. The above may be played by the rows across the room running but each section playing independently, the second pupil starting when the first reaches his seat, and so on (Relay).

III. The class is seated in the center of the seats. The first row stands facing front. At signal they run around the front desks to their seats. At the signal the second row runs, and so on.

IV. The above may be played by making a complete circuit of the section, each arriving at his desk down the same aisle from which he started.

Vaulting—"Over the Fence"

All stand facing the side of the room. At the first signal each places one hand on the edge of his desk and the other on the edge of the next desk. At the second signal they jump over the seat, alighting on the balls of the feet.

Vary the above by having the pupils in the first section run to the rear and around to the desk in the last section directly across from their own. Continue until each is again at his own desk.

Jumping—"Over a Fence"

I. Place two light, movable boxes (or books or slates on end) on the floor, and across these a stick. The pupils, by sections, start to run around the room, jumping over the stick with left, right, or both feet, as directed, returning to their seats. This may be done hopping on one foot.

In the yard this may be played by having the class jump over a rope.

II. "Over a Brook." Draw two lines a short distance apart. The space between is the brook or ditch. Whoever does not jump over the second line falls into the water and gets wet feet, therefore "goes home (his seat) to get dry."

Stoop

In this game the children must respond to the command given, and not to what the teacher does. She simply says, "Stand;" and does as the class does; finally she may say, "Stoop!"—she herself standing. Those who imitated her movement are caught and must sit down.

Simon Says

One player is chosen leader (Simon). The other players stand, with enough space between each other to permit of free movement. The leader faces the players and says, "Simon says arms sideways raise!" or "Simon says position!" or "Simon says jump!" or "Simon says rise on toes!" etc. Whereupon the players do what is commanded. But if the command is not prefixed by "Simon says," then the players do nothing. Any player following this last command must drop out of the game and sit down. The play continues until all are caught.

Cat and Mouse

Arrange children in a circle, with hands grasped. Two players are chosen one, the cat, outside, and one the mouse, in the center of the ring. One says, "I am the cat," the other, "I am the mouse." The cat, "I will catch you," the mouse, "You can't do it." Whereupon both run, the cat trying to catch the mouse, running up and down the aisles or in and out the circle.

If the room is too small to form a circle, all remain seated. The cat and mouse are selected, and run up and down the aisles until the mouse is caught. The next two children then take their places.

Follow My Leader

With the class standing and a good leader, they begin to march around the room, imitating him. He may take arm movements—hop, clap, sing—anything. The changes must occur quickly, and inattention sends a child to his seat.

Swinging

The class stands, moves backward until there is forearm distance between the pupils. With the right foot forward and both hands holding the ropes of an imaginary swing containing some one, they push in time to counting of the teacher.

Imagining a heavier person to be in the swing, they push harder moving the body more, bending the knees alternately. Finally, at a signal, they run under the swing to their seats.

Note—"Swinging 'Neath the Old Apple Tree" (Barrows) may be sung with this game.

Birds

Each section assumes the name of a bird. When the teacher calls for one—say the robin—the robins "fly around the room," finally returning to their seats, when another set of "birds" is called.

This continues until all have been out.

Marching to Jerusalem

Alternate rows stand. At a signal from the teacher they march around their own row of seats. When the teacher claps her hands each player sits in the nearest seat. At the signal to stand those in front seats must remain seated. The play continues, those in second seats remaining seated next time, then third, fourth, etc., until the last two players in the row race for the remaining seat when teacher claps hands. This can be played with chairs, one less than the number of players, chairs arranged in two rows back to back, one row facing front or alternate right and left, or in a circle with backs toward center. When a piano is available, use a chord as a signal to stand, players begin marching when the music begins and take seats when it stops.

Squirrel and Nut

Players all seated but one, heads on desks and eyes covered, one hand open on desk with palm up. The odd player is a squirrel and passes up and down between the rows and puts a nut in some player's hand. This one rises and chases the squirrel. If the squirrel is caught before he can reach his own seat, the one who caught him becomes squirrel; if the squirrel is not caught, he can be squirrel again.

Changing Seats

The players are seated in the school room, so as to fill every seat in a certain number of rows, each group of two adjacent rows forms a separate unit in the game and for each group one or more players are appointed, who have no seats, but stand in the aisle between the rows. At the signal "change seats," the players in their group change seats as rapidly as possible. The players in the aisle attempt to secure one of the seats vacant. If he succeeds, the players who are left without a seat stand in the aisle and the game is repeated as before.

OUTDOOR GAMES

GRADES I-II

Long Jumping Rope

Tie one end of the rope to a post, or let a pupil hold it. Form the children in a column of twos. Swing the rope in a circle toward the class, and at first let them run through at will. Later, let them run through at every second swing. After that, let them grasp hands by twos and run at every second swing. Let them grasp hands by threes and run at every second swing.

Squat Tag

Choose one player to be "It." Players stand in any irregular places. The one who is "It" tries to tag players, and they are free from being tagged as long as they hold a squatting position (knees bent.) When the one who is "It" is not near they stand up again. Each player may use this way to escape being tagged three times, and then can escape only by running. Anyone who is tagged is "It" and the game is repeated.

Circle Tag

The players form a closed circle, facing inward, with a pupil who is "It" on the outside. "It" runs around the circle and taps one of the players on the shoulder or back and says: "Come along." The

one so challenged at once starts in pursuit and tries to tag "It" before he gets into the place left vacant. If he succeeds, he resumes his place in the circle and the other must challenge another player. If he does not tag him he becomes "It" again. In order that all may have a chance to run, those having had a turn will face outward. Only those facing inward may be tagged. If "It" runs past the vacant place while being pursued, the other one may take the place and "It" must challenge another one.

Variations—(a) The one tagged runs in the opposite direction from the one who is tagged.

(b) When the two runners meet, they grasp right hands and bow three times.

(c) They grasp both hands and spin around two or three times.

Changing Places

The players form a circle. Each is given a number from one to the number of players. One player, chosen to be "It," and standing in the center, calls the numbers of two players. These players must change places. "It" tries to get in one of the vacant places; if successful, the player left out becomes "It."

Cat and Rat

Arrange players in a circle, with hands grasped. Two players are chosen, one, the cat, outside, and the other, the rat, in the center of the ring. One says, "I am the cat;" the other, "I am the rat." The cat, "I will catch you;" the rat, "You can't do it." Whereupon both run, the cat trying to catch the rat. The players forming the circle protect the rat by letting it run in and out under the grasped hands, and stopping the cat whenever possible. If the cat is too slow for the rat, the players raise the hands, and the cat may run in and out at will until the rat is caught. Breaking the ring or squatting on the ground must not be permitted.

Variations—(a) Two cats and one rat.

(b) Two concentric circles, with the rat in the inner circle.

Fox and Gardener

The players form a circle, with hands grasped. One player within the circle is the fox, while the other, without, is the gardener.

Gardener says: "What are you doing in my garden?"

Fox: "Eating grapes?"

Gardener: "Who gave you permission?"

Fox: "Nobody."

Gardener: "Then escape if you can."

The fox then runs in and out of the circle, underneath the hands of the players, closely followed by the gardener, who must run in and out of the same places as the fox. If the fox is sly and can lose the gardener while running, or if the fox is caught, the two take their places in the circle and two others continue the game.

Charley Over the Water

One player is chosen to be Charley, and if there be more than twenty players, there should be two or more Charlies to make the action more rapid. Charley stands in the center. The other players join hands in a circle around him, and dance around, repeating the rhyme:

Charley over the water,
Charley over the sea,
Charley catch a blackbird,
Can't catch me.

As the last word is said the players stoop, and Charley tries to tag them before they can get into that position. Should he succeed, the player tagged changes places with him.

Drop the Handkerchief

Formation—Single circle, pupils facing toward the center.

Someone is selected to be the runner. He takes an ordinary handkerchief and runs around the outside of the circle. The runner drops the handkerchief behind someone who is standing in the circle. As soon as the pupil discovers the handkerchief, he must pick it up and pursue the runner and try to catch him before he gets back to his place. If he succeeds in catching him, he must stand in the middle of the circle until another one is caught; if not, then the other party is the runner.

Who Art Thou?

A pupil standing in the center of a circle is blindfolded or shuts his eyes. The others run and dance around him until he calls "Halt." Then he advances until he touches some one, whom he must recognize by feeling his clothing, etc. If he guesses correctly, he takes his place in the circle and the one touched is blindfolded in the center.

Bird Catcher

From a dozen to a large room full of children can play this game with pleasure and all get activity. It can be played in the school room or on the play ground.

Two opposite corners are marked off at one end of the ground or room, the one to serve as a nest for the birds and the other as a cage. A mother bird is chosen, who takes her place in the nest. One other player takes the part of the bird catcher and stands midway between nest and cage. If played in the school room, the remaining players sit in their seats; if on a play ground, they stand beyond a line at the farther end of the ground which is called the forest. All of these players should be named for birds, several players taking the name of each bird. The naming may be done in groups, one child selecting a name for his group. Then groups may scatter so that all the robins and wrens will not come from the same place.

The mother bird calls the name of a bird, whereupon all of the players who bear that name run toward the nest, but the bird catcher tries to intercept them. Should a bird be caught by the bird catcher, it is put into the cage, but a bird is safe from the bird catcher if it once reaches the nest and the mother bird. The players will make the chase more interesting by dodging in various directions instead of running in a simple, straight line toward the nest.

The mother bird selects a mother bird for the new game, and the bird catcher selects a new bird catcher.

Squirrels in Trees

Have three players stand so as to represent a hollow tree, facing center with hands on each other's shoulders; have a fourth player stoop within to represent a squirrel. Have the other players notice how this is done and then have them all form groups of four in same way. There must be one extra player who is a squirrel without a tree. When the teacher claps hands all the squirrels must change trees, and the homeless squirrel tries to get a tree. This leaves another squirrel out and the game is repeated. After a time have each squirrel choose one of the players of the tree to change places with him, so as to give all a chance to be squirrels.

Fox and Squirrel

Players arranged in groups of four as in "Squirrels in Trees." There must be an odd squirrel and also another player who is the fox. The fox chases the odd squirrel, who can escape the danger

by going in a tree, since foxes cannot go there. But a tree will hold only one squirrel, hence the squirrel in a tree must run out as soon as a second one enters, and the fox has one squirrel to chase all the time. Any squirrel tagged by the fox when out of a tree becomes a fox, and the fox then becomes a squirrel and must instantly run away and get in a tree to avoid being caught.

Skip Tag

Arrange the class in a circle. One of the class skips along the front, tagging a comrade. The tagged one skips after the tagger, trying to catch him. The tagger skips around the outside of the circle until he reaches his place. Now the second pupil is tagger and so on. Insist on skipping on the balls of the feet and allow no running.

Number Ball

The players form in a circle facing inward. The leader, called the flower queen, stands within. She has a ball in her hand. She gives to each member of the circle a number, then she throws up the ball, at the same time calling out one number. The one whose number is called must run forward and try to catch the ball. If she fails she must pick up the ball, give it to the queen and return to her place. If she succeeds, she becomes queen and the former queen takes her place in the circle. The ball can be caught at the first bounce by a beginning class. It must be thrown so that it will fall within the circle if not caught.

GRADES III-IV

GYMNASTICS GRADES III-IV

Lesson I

I. Raise arms sideward—1. Move arms forward (clapping hands)—2. Return—3-4.

II. **Hands on hips—place.** Lower head forward—1. Return—2. Turn head left—3. Return—4.

III. Raise left knee forward—raise. Lower. Raise right knee forward—raise. Lower.

IV. **Hands on hips—place.** Bend trunk forward—1. Straighten—2. Bend trunk backward—3. Straighten—4.

V. **Bend arms to thrust—bend.** Thrust arms backward—1. Return—2. Thrust arms sideward—3. Return—4. Thrust arms forward—5. Return—6. Thrust arms upward—7. Return—8.

VI. **Hands on hips—place.** Bend trunk left—1. Straighten—2. Bend trunk right—3. Straighten—4.

VII. Marching in place with a $\frac{1}{4}$ turn, left on every fourth count—16 counts.

VIII. Raise arms sideward. Lower head backward and inhale. Lower and exhale.

(The rhythm of breathing exercises should be adopted to the normal breathing rhythm of the pupils).

Lesson II

I. Stride left sideward and bend arms to thrust—1. Thrust arms sideward—2. Return—3-4. Same right.

Note: In striding, the foot is placed for a distance of twice its length full upon the floor, the weight being equally distributed on both feet, toes slightly turned outward, trunk and head erect. Have pupils raise the seats when striding is done sideward. In bending arms to thrust the hands are closed to a fist, raised toward the median line and upward to the side of the shoulders with the palms directed toward them. The forearms assume a vertical position with the elbows close to the side, knuckles outward. Thrust arms sideward vigorously.

II. **Stride left forward and hands on hips—place.** Lower head left—1. Raise—2. Right—3. Raise—4.

Note: The fingers are pressed firmly together and placed on the hips, the fingers directed forward and the thumbs in rear. The wrist is kept straight and in line with the forearm. The elbows are forced moderately backward. The head is slowly inclined to the shoulder.

III. **Hands on hips—place.** On toes—rise. Knees half deep—bend. Straighten. Lower.

Note: The ankles are thoroughly extended the heels separating. In the obtained position (squat stand) the heels are raised, knees directed outward over the toes and flexed to a 45 degree angle, trunk and head erect. Extend knees thoroughly in returning to position.

IV. **Stride left sideward and raise arms sideupward—1.** Bend trunk forward (lowering arms forward and touching floor)—2. Return—3-4.

Note: Knees are kept straight.

V. **Place left foot forward and raise arms forward—1.** Move arms sideward—2. Return—3-4. Same right.

Note: The straight leg is raised forward, foot about ankle high, and then the forcibly extended toes lightly touch the floor; leg slightly rotated outward; weight **not** transferred; trunk and head erect. Close heels firmly in replacing foot.

VI. **Hands in front of shoulders—place.** Turn trunk left—1. Return—2. Turn trunk right—3. Return—4.

Note: The hands are raised upward along the median line and moved forcibly outward until they are directly in front of the shoulders, wrist and forearm in line. The elbows are completely flexed and drawn slightly backward. Forearm and upper arm are horizontal. Allow no movement of the feet in turning the trunk. The trunk is turned by twisting the shoulders; the hips, however, should remain in place, so that the twist is in the trunk.

VII. **Hands on hips—place.** Four steps forward, left about in four steps, four steps forward, left about in four steps—March (16 counts). Same right.

Note: Do not allow a shuffling of the feet. Have pupils march as quietly as possible.

VIII. Raise arms sideupward and inhale. Lower and exhale

Note: Inhale as the arms are being slowly raised, pause, exhale as arms are lowered.

Lesson III

I. Stride left forward and raise arms sideward—1. Bend left knee and move arms upward—2. Return—3-4. Same right.

Note: For striding see Exercise I, Lesson II. Toes are turned slightly outward and both feet are flat on the floor when the knee is bent. Stretch arms upward as high as possible—chest and head erect.

II. Stride left sideward and hands front of shoulders—1. Bend upper trunk backward and fling arms sideward—2. Return—3-4.

Note: For “hands front of shoulders” see Exercise VI, Lesson II. Bending the upper trunk backward starts with lowering the head backward, keeping chin in. The chest is raised and the bending of the trunk should be confined to the upper region. Fling arms sideward forcibly, keeping them shoulder level.

III. Rise on toes and arms sideward—raise. Bend knees deep and move arms upward—bend. Straighten knees and arms sideward—lower. Arms and heels—lower.

Note: The ankles are thoroughly extended, the heels separating. In bending, the knees are directed outward over the toes and flexed as far as possible—the pupil sitting on the heels. Trunk and head erect. Stretch the arms upward as high as possible. Take this exercise slowly so the children will balance in the knee bending position.

IV. Stride left sideward and bend arms to thrust—1. Lower trunk forward and thrust arms sideward—2. Return—3-4.

Note: For “bending arms to thrust” see Exercise I, Lesson II. Distinguish between the **lowering** of the trunk and the **bending** as in the previous lessons. In lowering the movement takes place mainly in the hip joints, the spine being kept as straight as possible; the chest remains arched and the head must not be lowered. In bending the spine is round and head lowered. The thrusting sideward is to be done vigorously.

V. Waltz balance step left forward—1-2-3. Right backward—4-5-6. Repeat four times left and four times right.

Note: This step is executed as follows: On the count "1" a short step forward is taken with the left foot. On count "2" the right instep is brot to the heel of the left foot; at the same time both heels are raised so that the pupil is now standing on tip-toe with heels together. On count "3" the heels are lowered softly. On account "4" the right foot is returned to its original position. On count "5" the left foot is placed against the right and heels are raised as in count "2." On count "6" the heels are lowered.

VI. Bend arms for strike—1. Bend trunk left and strike arms sideward—2. Return—3-4. Same right.

Note: In bending arms to strike the hands are closed to a fist, the arms are raised sideward and bent forcibly at the elbows so that the fists will be directly over the shoulders. The knuckles are directed backward, forearm and wrist are in one line and the upper arms (from shoulder to elbow) are horizontal and slightly pressed backward. Elbows are kept shoulder level. In striking sideward the arms are straightened forcibly.

VII. **Hands on hips—place.** Four steps forward, four steps in place. Four steps backward, four steps in place—march. (Sixteen counts).

Note: Do not allow a shuffling of the feet. The marching in place is done with raising the knee forward just enough to bring the foot off the floor. In returning the foot to the floor the ball of the foot is brot down first and the heel lowered gently.

VIII. Rise on toes, raise arms sideupward and inhale. Lower and exhale.

Note: Inhale thru the nose as the arms are being slowly raised sideupward, stretch up as high as possible and exhale thru the mouth as the arms are slowly lowered. Call the attention of your pupils to the value of deep breathing and encourage them to take deep breaths and fill their lungs thoroughly until deep breathing becomes a habit with them. Close each gymnastic lesson with deep breathing exercises.

Lesson IV

I. Step left forward and bend arms to strike—1. Strike arms sideward—2. Return 3—4.

Note: In stepping the extended leg is raised forward, toes pointing ankle high and then the foot is placed for a distance of twice its length firmly upon the floor, at the same time transferring

the weight completely upon the stepping leg; the stationary leg is thoroughly extended with heel raised and toes lightly touching the floor. For bending arms to strike" see Exercise VI, Lesson III.

II. Stride left sideward and raise arms forward—1. Bend upper trunk backward and move arms sideward—2. Return—3—4. Same right.

III. Raise left leg backward and arms forward—raise. Raise arms upward—raise. Lower arms forward—lower. Lower leg and arms—lower. Same right.

Note: This is a balancing exercise and should be taken slowly. The leg that is raised is straight, with the toes thoroughly extended. Stretch as high as possible when the arms are raised upward. Chest and head erect.

IV. **Hands on hip—place.** Bend trunk forward—1. Straighten—2. Bend knees deep—3. Straighten—4.

V. **Arms for thrust—bend.** Thrust left arm forward—1. Return left and thrust right arm forward—2. Alternately and quickly thrust arms forward—1, 2; 1, 2; 1, 2; etc. This is a boxing movement and should be done quickly and vigorously.

VI. Raise arms sideward—1. Turn trunk left and raise arms upward—2. Return—3—4.

Note: Allow no movement of the feet or knees in turning the trunk. The trunk is turned by twisting the shoulders, the hips, however, should remain in place, so that the twist is in the trunk.

VII. Eight steps forward, bending arms to thrust on—1. Thrusting arms sideward—2. Returning—3. Lowering—4. Repeat—5—6—7—8. Turn left about and repeat.

VIII. Raise arms sideupward and inhale. Lower and exhale.

Lesson V

I. **Bend arms to strike—bend.** Step left forward and strike arms sideward—1. Lower head backward—2. Return—3—4. Same right.

Note: In stepping forward all the weight is on the front foot. In lowering the head backward keep the chin in.

II. Stride left sideward and raise arms sideward—1. Bend upper trunk backward and raise arms upward—2. Return—3—4. Same right.

III. Raise left leg backward and bend arms to thrust—1. Lower trunk half forward—2. Return—3—4. Same right.

Note: The leg that is raised is kept straight, toe pointing forcibly. In lowering forward the chest remains arched, head up. The trunk and leg should be in one straight line. This is a balancing exercise and should be taken slowly.

IV. Bend trunk forward and touch floor with the fingers—1. Straighten—2. Bend knees deep and swing arms foreupward—3. Straighten—4.

Note: In **bending** forward the head goes down and back is round. Knees are kept straight. On "3" the knees are fully flexed, the pupil sitting on the heels and the arms are swung foreupward at the same time. Arms straight, head and chest erect.

V. **Hands on hips—place.** Four change-steps forward (8 counts). Turn left about and repeat. (2-4 time, count "1 and 2"). Execution—Step left forward—1. Close right instep to left heel, "and"; step left forward—2. Same beginning right, "3 and 4."

VI. Stride left sideward and place hands rear of head—1. Bend trunk left—2. Return—3—4. Same right.

Note: In placing "hands rear of head" the arms are raised sideward and the forearms bent so that the finger tips touch at the base of the skull. The hand, wrist, and forearm are in line and the elbows directed slightly backward. The head must not be pushed forward.

VII. Four steps forward, four steps in place, four steps backward and four steps in place (16 counts) with bending arms to strike on—1. Striking arms sideward on—2, returning on 3 and 4.

VIII. Raise arms sideward, lower head backward and inhale. Lower and exhale.

Lesson VI

I. **Arms bent for thrust—bend.** Stride left forward—1. Thrust forward—2. Return—3-4.

II. Raise hands front of shoulders—1. Lower head backward—2. Return—3-4.

III. Rise on toes—1. Raise arms foreupward—2. Lower arms—3. Lower heels—4.

IV. **Stride left sideward—stride.** Place hands on hips—1. Bend trunk forward—2. Return—3-4.

V. Eight skipping steps forward—1-8. Face about and repeat.

VI. **Arms bent for thrust—bend.** Stride left forward—1. Bend trunk left—2. Return—3-4.

VII. **Hands on hips—place.** Hop on right foot, placing left foot forward—1. Hop on right foot, placing left foot backward—2. Repeat ten times in fast rhythm. Repeat, hopping on left foot.

VIII. Inhale and raise hands front of shoulders—inhale 1-6. Lower and exhale 7-9. Exhale again 10-12.

Lesson VII

I. **Arms bent for thrust—bend.** Bend knees half-deep—1. Thrust sideward—2. Return—3-4.

II. **Stride left forward—stride.** Raise hands front of shoulders—1. Raise chest—2. Return—3-4.

III. **Hands on hips—place.** Raise left leg forward—1. Turn head left—2. Return—3-4.

IV. **Stride left sideward—stride.** Raise arms sideward—1. Lower trunk forward—2. Return—3-4.

V. Skip four steps forward, face right about in four counts and repeat—begin—1-16.

VI. Raise arms sideward—1. Turn trunk left—2. Return—3-4.

VII. In place, facing left on every fourth count—march 1-16. Repeat facing right.

VIII. Inhale and raise arms foreupward—inhale 1-6. Lower arms sidedownward and exhale 7-9. Pause 10-12.

Lesson VIII

I. **Arms bent for strike — bend.** Stride left sideward — 1. Strike obliquely sidedownward—2. Return—3-4.

II. **Hands on hips—place.** Step left forward — 1. Raise chest—2. Return—3-4.

III. Raise left leg forward—1. Raise arms sideupward—2. Return—3-4.

IV. **Stride left sideward—stride.** Bend arms to thrust—1. Lower trunk forward—2. Return—3-4.

V. Four change-steps forward—1-8. Face about and repeat.

VI. **Stride left sideward—stride.** Raise arms sideupward—1. Bend trunk left—2. Return—3-4.

VII. Marching in place. Facing left, right, left about or right about on command.

VIII. Raise arms forward, move arms sideward and inhale—inhale 1-8. Lower—exhale 9-12.

Lesson IX

I. Stride left forward and bend arms to thrust—1. Bend left knee and thrust left arm obliquely foreupward, right opposite (obliquely backdownward)—2. Return—3-4. Same right.

Note: Do not take too large a stride. Both feet are kept flat on the floor when the forward knee is bent.

II. **Hands on hips—place.** Lower head left—1. Circle head forward—2. To the right—3. Straighten—4. Same beginning right.

III. Rise on toes and place hands rear of head—1. Bend knees deep—2. Return—3-4.

Note: This is a balancing exercise and should be taken slowly. Head and chest erect.

IV. Lower trunk forward and raise hands front of shoulders—1. Fling arms sideward—2. Return—3-4.

Note: In lowering the trunk the back is kept straight, chest arched and head up.

V. Mazurka balance step. Step left sideward—1. Place right foot forward and raise heels—2. Lower heels—3. Same right 4, 5, 6.

Note: After stepping sideward on "1" the fully extended leg is moved forward touching the floor lightly with the pointed toes and raising the heel of the stepping foot. There is no transference of weight on "2" the heel of the stepping foot being raised without moving the body. On "3" the heel is gently lowered.

VI. Turn trunk left and bend arms to thrust—1. Thrust arms upward—2. Return—3-4. Same right.

Note: There should be no movement of the feet or knees in turning the trunk. The turn or twist takes place mainly in the upper trunk.

VII. Four steps forward, turn left about (one-half turn) in four steps, four steps forward, turn left about in four steps with bending arms to thrust on "1," thrusting upward on "2" and returning on "3" and "4."

VIII. Rise on toes, raise arms foreupward and inhale. Lower heels. Lower arms sidedownward and exhale.

Lesson X

I. Stride left forward and raise arms foreupward—1. Bend left knee and circle arms inward to upward position (a whole circle)—2. Straighten knee and circle arms outward to upward position—3. Close feet and lower arms foredownward—4. Right.

II. Raise arms forward—1. Bend upper trunk backward and move arms upward and sideward, with palms up—2. Return—3-4.

Note: The chest is raised, shoulders back. The hips should not be pushed forward.

III. Raise left leg sideward and place hands front of shoulders—1. Bend trunk left—2. Straighten—3. Lower—4.

IV. Bend trunk backward and place hands on hips—1. Straighten and bend trunk forward—2. Straighten and bend trunk backward—3. Straighten and lower hands—4.

Note: Keep knees straight and do not allow a swaying forward or backward of the hips.

V. **Hands on hips—place.** Place left foot forward—1. Place left foot backward—2. Change-step left forward—3-4. Same right. Repeat several times.

Note: The foot that is placed forward and then backward is kept straight, toes, only, touching the floor. All the weight is on the opposite foot. Lean body slightly forward when the foot is placed backward and slightly backward when the foot is placed forward. For description of the change-step see Lesson V. Ex. V.

VI. Stride left sideward and raise arms sideward—1. Bend trunk left—2. Straighten—3. Close feet and lower arms—4. Same right.

Note: The arms are kept stiff and in a straight line when the trunk is bent to the side.

VII. **Hands on hips—place.** Four steps forward, left (right) about in four steps, four steps backward, and in place four steps—March. Repeat several times.

VIII. **Raise arms forward—raise.** Move arms sideward and inhale. Move arms forward and exhale. Repeat slowly several times.

RHYTHMIC STEPS

GRADES III-IV

The Closing-Step

Explanation: On 1; the left foot steps directly forward with the left leg extended and the foot turned slightly outward, the weight of the body being transferred. The right leg is extended backward with the toe touching the floor, the knee and ankle being thoroughly extended. The head and chest are raised and the gaze is directed to the front. On, 2; the right foot closes to the left with the heels together bringing the body in the fundamental position. The step is executed in march and polka time.

Take the closing step forward left and right in four counts, 1—4. Repeat several times.

Closing step left and right forward with arm movements. 1. Step left forward and straighten left arm sideward, 1; close right and replace left arm. 2. Step right forward, straighten right arm sideward. 3. Close left and replace right arm. 4. Repeat.

The Glide-Closing-Step

Explanation: Execution is the same as in the closing-step forward, but the foot glides instead of stepping, on 1.

1. Glide closing step left sideward, 1-2.
2. Glide closing step left and right forward, 1-4.

The Follow-Step

Explanation: Step left forward, 1; close the right foot with the instep to the heel of the left, 2; repeat right, 3-4. Instead of closing with heels together as in closing-step the opposite foot follows by closing at the instep.

Follow-step forward left and right, 1-4.

2. Follow-step forward with arm movements.

Explanation: Step left forward and raise the left arm to half circle over head, 1; close right foot to the left at the instep and replace arm, 2. Repeat right 3-4. Repeat several times.

The Touch-Step

Description of execution: On, 1; the left leg is raised directly forward about ankle high with the knee and ankle thoroughly extended. The toe of the foot is then placed lightly on the floor with the foot turned slightly outward and again immediately raised, giving the exercise the characteristic touching movement from which the step gets its name.

On, 2; the left foot steps forward with the weight transferred. The same is repeated with the right foot.

Touch step left and right, 1-4.

The Change-Step

Explanation: The change-step consists of two follow-steps in which the last step remains unfinished. On, 1; the left foot steps directly forward with the foot turned slightly outward and the body weight transferred. On, 2; the right foot closes to the left heel at the instep. On, 3; the left foot steps forward again with the body weight transferred. This completes the change-step to the left. The right foot does not close to the left the second time, but steps forward past the left beginning the change-step to the right. After practicing the step counting 1-3; combine the first two movements and count, 1 "and" 2. The step is executed in 6-8 and 2-4 rhythm.

1. The change-step forward left and right, 1-4.

Change-Step With Arm Movements

1. Raise left arm to a semi-circle over head on the change-step left, raise the right arm to a semi-circle over head on the change-step right.

2. Step left forward, 1; step right forward, 2; step left forward, 3; place right foot forward touching toe on floor, 4. Take the same to the right, begin by stepping right.

Repeat above exercise several times.

The Step-Hop

Description of Execution: On, 1; the left foot steps obliquely forward with the toe turned slightly outward and the weight of the body transferred. The right leg is extended backward with the toe

touching the floor, the knee and ankle thoroughly extended. On, 2, the body is raised by an upward spring from the left foot, the right leg being raised backward with the knee slightly bent. This gives the body the position of momentary flight. The right leg being raised is in a position to begin the step to the right. The step is executed in schottische, mazurka, march, and polka time.

1. Step-hop forward left and right, 1-4.
2. Four glides left, 1-4; 4 glides right, 5-8; 4 step-hops forward left and right, 9-12.

The Glide

The glide consists of a sliding movement of the leading foot, performed on the ball of the foot with the knees slightly flexed.

Description of Execution: On, 1; the left foot slides directly forward with the knee slightly flexed and the foot turned slightly outward. On, 2; the right foot slides toward the left, closing to the left heel at the instep. This completes the glide to the left. The same movements occur in reverse order on the glide to the right.

1. Four glides left, 1-4; four glides right, 5-8.

Explanation: This is a succession of glide-follow-steps executed quickly. Glide on the ball of the foot. On the execution left the left foot leads. The right leads in the execution right.

Count 1, "and" 2; "and" 3, "and" 4.

2. Four glides left, 1-4; 4 glides right, 5-8; 4 change-steps forward left and right, 9-12.

The Rocking-Step

Explanation: Step left forward, 1; cross the right foot in front of the left, step on the right foot, transferring the weight to the right foot with a rocking movement, at the same time rising on toes, 2; lower heels and transfer the weight back on the left foot, 3. Repeat the same to the right, 4-6. Repeat several times.

The Gallop-Step

Description of Execution (sideward): On, 1; the left foot steps directly sideward with foot turned slightly outward and the weight of the body transferred. The right leg is extended sideward with the toe touching the floor and the ankle thoroughly extended. On, 2; the right foot displaces the left with a quick cut and is brought to the position formerly occupied by the left. The body weight is then transferred to the right foot with the extended left leg raised sideward in preparation for the next step. The step is executed quickly, the dis-

placing of the foot taking place during only a part of one count of the measure. On the gallop-step right, these movements are reversed. The step is executed in march, polka and mazurka rhythm.

The Waltz Balance-Step

Explanation: Step left forward 1; close the right foot to the left and raise heels, 2; lower heels, 3; repeat right, 4-6.

Combinations

1. Two step-hops left and right forward, 1-4; take two change steps forward, raising left arm to a semi-circle over head on the change step left, replace left hand on hip and raise the right arm on the change step right, 5-8.

2. Take the balance-step obliquely forward left and right with arm movements. Raise the left arm to semi-circle over head on the balance-step left, raise the right arm on the balance-step right.

3. Four glide-follow-steps left forward (left foot leads) 1-4; same right, 5-8; 3 marching steps forward beginning left 1-3; and place the right foot forward, 4. Same beginning right, 5-8.

4. Place left foot forward, 1; place left foot backward, 2; change step forward left, 3-4. Same right, 5-8. Four step-hops forward, beginning left with raising the free foot in front of the opposite knee, 1-8. Repeat above several times.

5. Two glide-change-steps forward beginning left, 1-4. Three marching steps forward beginning left, 1-3; face left about on, 4. Repeat several times.

6. Two balance-steps forward beginning left, 1-6. Two rocking steps sideward beginning left, 1-6.

7. Balance-step left forward, 1-3; balance-step right backward, 4-6; two glide-change-steps forward beginning left, 1-6.

8. Touch left foot forward, raising arms sideward, 1; touch again, 2; change-step forward left lowering arms, 3-4; repeat right, 5-8.

9. As (8), 1-8; then add 3 marching steps forward beginning left, 1-3; place right foot forward, 4; repeat right with one-half turn left on last count, 5-8.

10. Step-hop forward left and right hopping twice, raising foot in front of opposite knee, 1-6.

Explanation: The step is executed in three-quarter time. Step left forward, 1; hop, 2; hop again, 3. Same right, 4-6. When hopping raise the opposite foot in front of the knee.

11. Two rocking-steps forward left and right, 1-6; two step-hops left and right.

Combination in two-four time.

12. Place left foot forward, 1; place left foot backward, 2; change-step left forward, 3-4. Same right, 5-8. 1-4 turn right and gallop-step left sideward, 1-4. 1-2 turn left and gallop-step right sideward, 5-8. 1-4 turn right, 3 marching steps forward and point right foot forward, 1-4. Same right with $\frac{1}{2}$ turn on last count, 5-8. 24 counts in all. Repeat several times, count only to 8 three times instead of 1 to 24.

Combination in three-four time.

13. Balance-step left forward and right backward, 1-6; two glide-change-steps left and right forward, 1-6; two step-hops left and right forward (hopping twice), 1-6; two rocking-steps left and right obliquely forward, 1-6. Count to 6 four times instead of 1-24.

RHYTHMIC PLAYS

GRADES III-IV

Hark, Hark, The Dogs Do Bark

Farwell

The musical score is written for a vocal line and piano accompaniment. It is in the key of D major (indicated by two sharps) and 2/4 time. The score consists of six systems of staves. The first system shows the vocal line and piano accompaniment. The second system includes a vocal line and piano accompaniment with a 'rit' (ritardando) marking. The third system includes a vocal line and piano accompaniment with a 'Dance' marking and a 'rit--' (ritardando) marking. The fourth system shows the piano accompaniment. The fifth system shows the piano accompaniment. The sixth system shows the piano accompaniment.

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Formation—Double circle, facing counter-clockwise, inside hands joined.

- I. (a) Glide obliquely forward outward, raising inside foot behind, and hop, outside hand at ear, listening, (1-2)

1 measure.

Sing—"Hark, hark."

- | | |
|--|--------------|
| (b) Step on inside foot, outside foot behind, bend knees, and lean towards partner, nodding head toward partner, hands on hips, (1-2) | 1 measure. |
| Sing—"The dogs do bark." | |
| (c) 2 glides forward outside foot and inside foot, waving outside hand high, (1-4) | 2 measures. |
| Sing—"The beggars are coming to town." | |
| (d) Raise arms sideward, 4 high skips, turning outward, away from partner to make complete turn. Starting with outside foot, (1-4) | 2 measures. |
| Sing—"Some in rags and some in tags." | |
| (e) 4 stately steps forward, partner's inside hands joined high, and outside hands behind, as tho over trained skirt. Look back toward outside hand, (1-4) | 2 measures. |
| Sing—"And some in velvet gowns." | |
| (f) Deep bow and courtesy to partners, (1-4) | 2 measures. |
| Sing—"And some in velvet gowns." | |
| | 10 measures. |
| II. No singing. | |
| (a) 8 skips forward, starting outside foot inside hands joined, (1-8) | 4 measures. |
| (b) Face partner, and join both hands, crossed, make one two-step (glide and close) toward line of direction, and one back again, (1-4) | 2 measures. |
| (c) Bow and courtesy in line of direction, (1-4) | 2 measures. |
| Repeat, (1-16) | 8 measures. |
| | — |
| | 16 measures. |

To Market, To Market

Farwell

The musical score is arranged in four systems. Each system contains a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The first system includes a vocal line with a melody and a piano accompaniment with chords and eighth notes. The second system continues the vocal melody and piano accompaniment. The third system is labeled 'Dance' and features a piano accompaniment with a rhythmic pattern. The fourth system continues the piano accompaniment. The music is in 6/8 time and G major.

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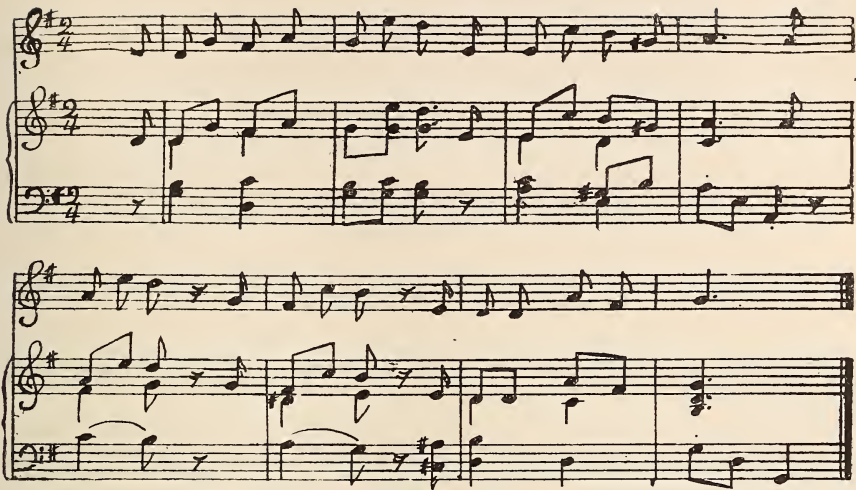
Formation—Single circle, facing center, partner's inside hands joined, boys on the left of each couple.

- I. (a) Two gallop steps toward center, starting right foot. (1-2) 1 measure.
Sing—"To market, to market."
- (b) Face partners, single circle, join both hands, bend forward and swing hands down together. (1)
Swing arms sideward and throw heads back. (2) 1 measure.
Sing—"To buy a fat pig."

- (c) Face out, stand beside partners, inside hands joined, starting right foot 2 gallops to edge of circle. (1-2) 1 measure..
Sing—"Home again, home again."
- (d) Girls turn left about, boys turn right about, with two-gallop steps. (1-2) 1 measure..
Sing—"Jiggity Jig."
- II. (a) Repeat (a) Part I. 1 measure..
Sing—"To market, to market."
(b) Repeat (b) Part I. 1 measure..
Sing—"To buy a plum bun."
(c) Repeat (c) Part I. 1 measure..
Sing—"Home again, home again."
(d) Face partner, boys step right and bow, girls step right and courtesy to partners. (1-2) 1 measure..
—
Sing—"Market is done." 8 measures..
- III. No singing.
Starting single circle, facing partners, and skip past partners and around circle, boys outside, girls inside, with 12 skipping steps, back to original places. (1-12) 6 measures..
Bow and courtesy to right. (1-2) 1 measure..
Take original places, ready to start again from beginning of dance. 1 measure..
—
8 measures..

Three Children Sliding

Farwell



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Formation—Single circle, facing out, hands joined.

- I. (a) 8 slides right. 4 measures.
Sing—"Three children sliding on the ice all
on a summer's day."
- (b) 4 skips backward to center. 2 measures.
Sing—"As it fell out, they all fell in."
- (c) 4 little running steps forward to edge of circle.
Face partner. 2 measures.
Sing—"The rest, they ran away."
- II. (a) Step r. point L. in front, shake r. finger,
Same left. 2 measures.
Sing—"Now if those children had been
home."
- (b) Join both hands with partner, and slide four
slides around r. 2 measures.
Sing—"Or sliding on dry ground."
- (c) Repeat (a).
Sing—"Ten thousand pounds to one penny." 2 measures.
- (d) Hands on hips, and nod heads 3 times. 2 measures.
Sing—"They had not all been drowned."
- III. (a) Hands on hips, face out. (1-2).
Extend hands forward. (3-4). 2 measures.
Sing—"Ye parents all, who children have."

- (b) Right about, to face in, hands on hips. (1-2).
 Extend hands forward. (3-4). 2 measures.
 Sing—"And you too, who have none."
- (c) Join both hands with partners, and turn with
 6 skips.
 Finish in first position, single circle facing
 out. 4 measures.
 Sing—"If you would have them safe abroad.
 Pray keep them safe at home."

Taffy Was a Welshman

Farwell

Dance (faster)

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Formation—Two lines, boys on one side, girls opposite, facing partners.

- I. (a) Face right and take three strong steps forward, (r, l, r), arms swinging (1, 2, 3), turn left about (4), (Lines moving in opposite directions). 1 measure.
Sing—"Taffy was a Welchman."
- (b) 3 sneaking steps back to place, (r, l, r), (1, 2, 3), and face partners (4). 1 measure.
Sing—"Taffy was a thief."
- (c) 3 strong steps to center, (r, l, r), and feet together (1, 2, 3, 4), all making one line down the center, girls facing one way, boys the other, partners right shoulders together. 1 measure.
Sing—"Taffy came to my house."
- (d) Back to places with quick little backward steps, arms in a circle in front of chest, as tho holding something (1, 2, 3, 4). 1 measure.
Sing—"And stole a piece of beef."
- (e) 3 skips forward (r, l, r), to single line again, and feet together, hands on hips (1, 2, 3, 4) 1 measure.
Sing—"Then I went to Taffy's house."
- (f) Bend forward and look to right (1, 2), look to left (3, 4). 1 measure.
Sing—"Taffy wasn't home."
- (g) 4 sneaking steps around partner, to face original place (1, 2, 3, 4). 1 measure.
Sing—"I returned the favor."
- (h) Quick little running steps forward to original places, arms as in (d) (1, 2, 3, 4). 1 measure.
Sing—"And stole a marrow bone."

II. Quicken the music. No singing.

Head couple lead down the sides and up the center to place, all following, using this step.

Step R. L. R. (1, 2, 3), hop on right and extend left forward, toes pointing down (4)

Same left, etc.

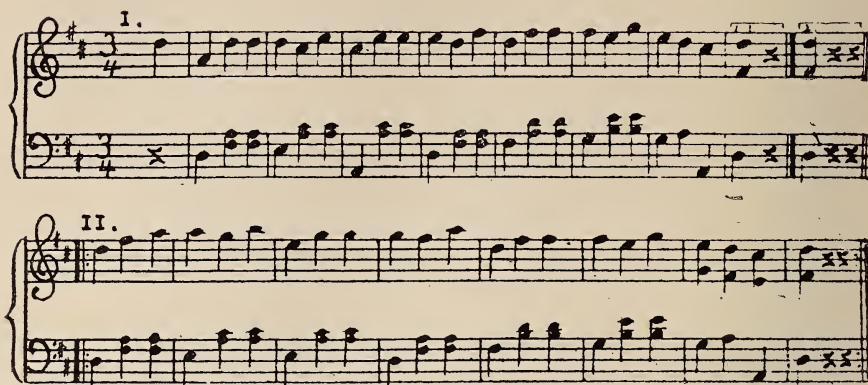
8 measures.

Repeat all, ad libitum.

16 measures.

Norwegian Mountain March

Victor Record No. 17160



Formation—Groups of three all moving forward in a circle. In each group of three No. 1 stands in front with a handkerchief in either hand, No. 2 and No. 3 stand side by side with inside hands joined and with outside hands grasping the handkerchiefs held by the leader.

- I. Starting with the left foot all run forward taking three steps to each measure, and stamping on the first count of each measure. When stamp is made with left foot, sway the body to the left, and sway to the right when stamp is made with the right foot. (Count 1, 2, 3 for each measure). 16 measures.
- II. No. 1, bending forward and with a stamp on the first count, runs backward three steps, and passes under the uplifted hands of No. 2 and No. 3. (1-3) (1st measure). 1 measure.
 No. 1 after passing under, runs three more steps in place (4-6) (2d measure). 1 measure.
 (During measures 1 and 2, No. 1 and No. 2 run in place)
 No. 2 with six short running steps, passes across in front of No. 1, and turns inward once around in place under No. 1's right arm. (7-12) (3d and 4th measures) 2 measures.
 No. 3 with six short running steps, turns inward once around in place under No. 1's right arm. (13-18) (5th and 6th measures) 2 measures.

No. 1 with six short running steps, turns once around to the right under own right arm (19-24) (7th and 8th measures) 2 measures.

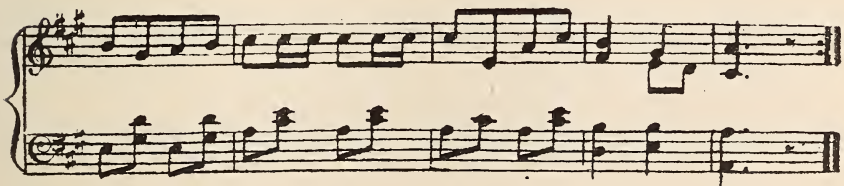
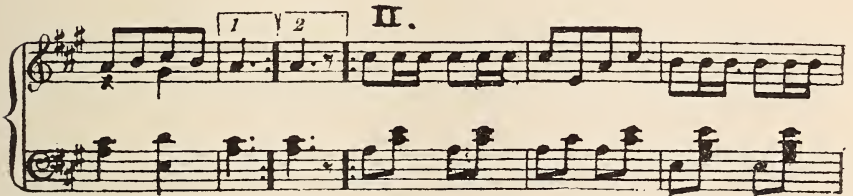
This brings the three back to their original positions. During the above each should continue running in place while the others execute their part.

Repeat the above. 8 measures.

Repeat all, ad libitum. 32 measures.

Gustaf's Skoal (Swedish)

Victor Record No. 17330



Formation—Four couples forming square, as in quadrille. Boy on the left of each couple. Couple No. 1 at the head, couple No. 2 at the foot, and couples Nos. 3 and 4 on the sides. Partners join inside hands, outside hands on hips.

- I. Couple No. 1 and couple No. 2, starting with the left foot, three steps forward, toward one another, the boys close feet together on the 4th count bowing at opposite, while the girls place the right toe back of left heel bending knees in a courtesy. (1-4). 2 measures.
- Starting with the left foot march back to place, three steps, closing feet together on the 4th count (5-8). 2 measures.
- Couples Nos. 1 and 2 repeat above (9-16). 4 measures.
- Couples Nos. 3 and 4 (side couples) repeat all the above (1-16). 8 measures.
- II. Couples Nos. 1 and 2, dropping hands, skip forward and join inside hands with the dancer opposite (the boy of couple No. 1 joining his right hand to the left hand of the girl of couple No. 2, and the boy of couple No. 2 joining his right hand with the left hand of the girl of couple No. 1) turn outward and pass under the arch formed by the side couples raising their joined hands. As soon as they have passed under the arches, the head couples drop hands and separate, the boys turning to the left and the girls to the right, and skipping back to place (1-8). 4 measures.
- Still skipping, clap hands on the first note of the 5th measure, join both hands with partner, and skip around in a circle clockwise, pulling away from one another and swinging vigorously. (9-16). 4 measures.
- Couples Nos. 3 and 4 (side couples) repeat the same. (1-16). 8 measures.
-
- Repeat all, ad libitum. 32 measures.

Children's Polka—(Kinderpolka)

Victor record No. 17327

Formation—Single circle, partners facing each other. Raise arms sideward and grasp hands. Boy's right arm toward center, girl's left.

- I. Glide-polka toward the center (1, 2, 3 "and" 4), return (5-8). 4 measures.

Repeat, starting outward and returning (9-16). 4 measures.

Face forward by couples, joining inner hands (boy's right and girl's left), starting with the outer foot and moving counterclockwise, heel-and-toe-polka forward in the circle. Outer hand on hip. Lean the body slightly backward on the "heel," and forward on the "toe." (1-16) (Measures 1 to 8, repeated).

8 measures.

II. Drop hands and face partner, boy on the inside, girl on the outside of circle. Clap hands against thighs (1), clap own hands (2), clap partner's hands three times (3 "and" 4), repeat (5-8). 4 measures.

With a spring place the left heel forward, toe up, placing the left elbow in the right hand and shake the forefinger three times at partner. Repeat, right heel forward, shaking right hand. 2 measures.

Hands on hips, with four quick running steps turn a complete turn to the left (1-4). 1 measure.

Stamp three times, beginning with the right foot. 1 measure.

Repeat all, ad libitum.

24 measures.

Nigare Polska. (Nixie Polka) (Swedish)

Victor record No. 17327

The musical score is for a piece titled "Nigare Polska. (Nixie Polka) (Swedish)". It is in 3/4 time and consists of 12 measures. The notation is for piano, with a treble staff and a bass staff. Measures 1-4 are on the first line, 5-8 on the second, and 9-12 on the third. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. Measure 12 ends with a double bar line.

Formation—Single circle, facing center, hands on hips. One in the center of circle as leader.

- I. Hop on right foot and place left foot forward
 (1), reverse (2). 1 measure.
 Repeat three times (3-8). 3 measures.
 On the 1st note of the 5th measure leader claps
 hands and runs around circle with nine little
 steps, others run in place (1-9), all stamp twice
 (10-11). 4 measures.
 Repeat the running steps, leader stopping in
 front of someone in the circle on the two
 stamps (1-11). 4 measures.
 - II. Part I is now repeated, with the leader and the
 one chosen facing each other. This time
 when the leader claps, she faces about, and the
 child chosen places hands on the leader's
 shoulders. Running steps are now repeated
 by the two, and a new partner is chosen. 12 measures.
-
- Repeat until all are in line. The line may face 24 measures.
 about each time, alternating leaders. If the
 class is large, it may be well to start with two
 in the center, each to lead a line.

Klappdans—(Swedish)

Victor record No. 17084

Formation—Double circle, partners facing forward, inside hands joined, outside hands on hips. Boy on left of each couple.

- I. Starting with the outside foot, polka-step forward, turning toward partner and swinging the joined hands backward and upward on the polka-step with the outside foot. Turn slightly away from partner and swing arms forward and upward on the polka-step with the inside foot. (1-16). (measures 1 to 8).

8 measures.

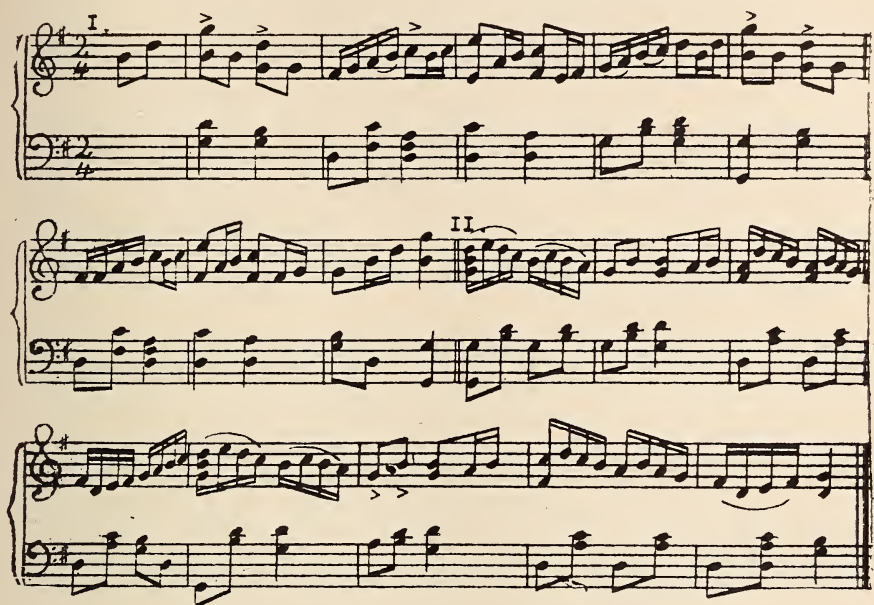
Starting with the outside foot, heel-and-toe-polka forward, leaning slightly backward on the "heel" and forward on the "toe." (1-16). (Measures 1 to 8).

8 measures.

- II. Partners face each other, hands on hips, the boy bows and the girl makes a peasant courtesy (touches right toe behind the left heel and bends knees) (1), straighten (2), (9th measure). 1 measure.
- Clap own hands three times (10th measure) 1 measure.
- Repeat measures 9 and 10 (11th and 12th measures). 2 measures.
- Partners clap right hands together (1), own hands (2) (13th measure). 1 measure.
- Partners clap left hands together (1), own hands (2) (14th measure). 1 measure.
- Partners each make a complete turn to the left (15th measure). 1 measure.
- Three stamps in place starting with the right foot (16th measure). 1 measure.
- Repeat measures 9 to 12. 4 measures.
- Placing right elbow on back of left hand shake forefinger at partner three times. 1 measure.
- Repeat, shaking left forefinger. 1 measure.
- Partners strike right hands together and turn a complete circle to the left with three quick steps 1 measure.
- Partners facing each other stamp three times. 1 measure.
-
- Repeat all, ad libitum. 32 measures.
- Each time it is repeated the boy may step back and take the girl behind him for a new partner.

Bleking—(Swedish)

Victor record No. 17085



Formation—Single circle, partners facing.

- I. (a) With a quick spring place the left heel forward, swinging the left arm up and forward and the right arm back, (count 1, "and") with a quick spring change the position of the feet and arms, (2, "and"). 1 measure.
 - (b) Make three quick changes of the arms and feet. 1 measure.
 - (c) Repeat (a) and (b) starting with the right foot. 2 measures.
 - (d) Repeat all. 4 measures.
- II. Partners take regular waltz position and dance sixteen "jig" steps, turning clockwise eight counts and reversing eight counts. (Jig-step) boy starts with left foot, girl with right foot, step to the side and sway the body to the same side, (1), hop on the stepping foot, raising the opposite leg sideward

with knee straight, ("and"), repeat to the opposite side, (2, "and") The extended arms are pumped up and down, the body sways from side to side and the raised leg is kept straight as the step is taken. 8 measures.

Repeat the whole dance ad lib. 16 measures

Sellenger's Round (English Country Dance)

Victor Record, No. 18010

Formation—Single circle, facing center, hands grasped, boy on the left of each couple.

- I. (a) Eight gallops clockwise (1-8), eight gallops counter-clockwise, back to places (9-16), 8 measures.
- (b) Drop hands, arms swing naturally at sides. balance right forward (1-2), left forward (3-4), three running steps backward and close feet together on the 4th step (5-8). 4 measures.
- Face partner, balance right sideward (1-2), left sideward (3-4), turn in place, a complete circle to the right with four quick running steps (5-8). 4 measures.
- (c) Repeat (b) (1-16). 8 measures.
- II. (a) All join hands in circle and starting with the left foot, run forward toward the center three steps and close feet together on the fourth step (1-4), three running steps backward to places and close on the fourth step (5-8). 4 measures.
- Repeat (1-8). 4 measures.
- (b) and (c) as in Part I. 16 measures.
- III. (a) Face partner, and starting with the right foot, three running steps forward, changing places with partner, passing left shoulder to left shoulder, and facing left about on the fourth step (1-4), return to place, starting with the left foot, passing on the right and facing right about on the fourth step (5-8). 4 measures.
- Repeat (1-8). 4 measures.

- | | |
|---|--------------------|
| (b) and (c) as in Part I. | 16 measures. |
| IV. (a) Partners link right arms and with eight skipping steps swing a complete circle clockwise, and back to places (1-8). | 4 measures. |
| Partners link left arms and with eight skipping steps swing a complete circle counter-clockwise, and back to places (1-8). | 4 measures. |
| (b) and (c) as in Part I. | 16 measures. |
| | <hr/> 96 measures. |

Gathering Peascods (English Country Dance)

Victor record No. 18010

Formation—Single circle, facing inward, hands grasped, boy on the left of each couple. Not more than eight couples in each circle.

- | | |
|---|-------------|
| I. (a) 8 gallops clockwise, (1-8) | 4 measures. |
| Drop hands, turn in place, a complete circle to the right with four quick running steps, (1-4) | 2 measures. |
| (b) 8 gallops counter-clockwise, (1-8) | 4 measures. |
| Drop hands, turn in place, a complete circle to the right with four quick running steps, (1-4) | 2 measures. |
| (c) Boys run forward and meet, grasp hands, and run in the circle clockwise, and back to places, 12 steps, (1-12) | 6 measures. |
| (d) Girls repeat (c), (1-12) | 6 measures. |
| (e) Boys run three steps forward, raising their arms obliquely foreupward and clapping hands on the 3d step, and closing feet together on the 4th step, (1-4) | 2 measures. |
| Girls forward and clap; while the boys run backward to places, (1-4) | 2 measures. |
| Boys forward, as before; while the girls run backward to places, (1-4) | 2 measures. |
| Boys run back to places, turning a complete circle to the right as they do so. Girls remain in place, (1-4) | 2 measures. |
| (f) Girls run forward, clapping hands on the 3d step and closing feet together on the 4th step, (1-4) | 2 measures. |

- | | |
|--|---------------|
| Boys forward, girls back, (1-4) | 2 measures. |
| Girls forward, boys back, (1-4) | 2 measures. |
| Girls back, turning as they go. Boys remain in place, (1-4) | 2 measures. |
| II. (a) Face partner and starting with the right foot run three steps forward, changing places with partner, passing left shoulder to left shoulder, and facing left about on the 4th step (1-4), return to place, starting with the left foot, passing on the right and facing right about, (5-8) | |
| Turn in place, a complete turn to the right, with four quick running steps, (1-4) | 4 measures. |
| (b) Repeat (a), (1-12) | 2 measures. |
| (c) Girls run forward, meet, grasp hands and run around clockwise to places, 12 steps, (1-12) | 6 measures. |
| (d) Boys the same, (1-12) | 6 measures. |
| (e) Same as (f) in Part I. (1-16) | 8 measures. |
| (f) Same as (e) in Part I. (1-16) | 8 measures. |
| III. (a) Partners link right arms, and with 8 skipping steps swing a complete circle, clockwise, and back to places, (1-8) | |
| Turn in place, a complete circle to the right, with four quick running steps, (1-4) | 4 measures. |
| (b) Partners link left arms, and with 8 skipping steps swing a complete circle, counter-clockwise, and back to places, (1-8) | 2 measures. |
| All turn in place, a complete turn to the right, with four quick running steps, (1-4) | 4 measures. |
| (c) Boys run forward, meet, grasp hands and run around clockwise to places, 12 steps, (1-12) | 2 measures. |
| (d) Girls the same, (1-12) | 6 measures. |
| (e) Same as (e) in Part I. (1-16) | 6 measures. |
| (f) Same as (f) in Part I. (1-16) | 8 measures. |
| ----- | |
| | 120 measures. |

The Black Nag (English Country Dance)

Victor record No. 18004.

Formation—Sets of three couples each, all facing forward. Boy on left of each couple. Inner hands grasped, outer hands swinging at sides.

- I. (a) Starting with the outer foot, three running steps forward and close feet together (1-4), three running steps backward and close feet together (5-8). 4 measures.
Repeat. 4 measures.

- (b) First couple face each other and starting with the outside foot four gallops to the side 2 measures.
2d couple the same. 2 measures.
3d couple the same. 2 measures.
All turn right, a complete turn with four quick running steps. 2 measures.

- (c) Third couple take both hands and starting with the inside foot four gallops side-ward to original places. 2 measures.
2d couple the same. 2 measures.
1st couple the same. 2 measures.
All turn a complete turn to the right with four quick running steps. 2 measures.

- II. (a) Starting with the right foot partners change places (passing left shoulder to left shoulder) with three running steps, facing left about on the 4th step (1-4). 2 measures.
Starting with the left foot, passing on the right and turning right about, run back to place (5-8). 2 measures.
Repeat. 4 measures.

- (b) 1st boy and 3d girl change places with four gallops. 2 measures.
1st girl and 3d boy the same. 2 measures.
2d girl and 2d boy the same. 2 measures.
All turn right, a complete turn with four quick running steps. 2 measures.

- (c) Repeat (b) returning to places 8 measures.

- III. (a) Partners link right arms and with skipping steps swing a complete circle clockwise and back to places. (1-8). 4 measures.
 Same, linking left arms and swinging counter-clockwise. 4 measures.
- (b) All join hands in circle and skip in the circle clockwise sixteen skips. 8 measures.
- (c) Turn, and sixteen skips counter-clockwise back to places. 8 measures.
-
- 72 measures.

GAMES

GRADES III-IV

Select suitable games from the previous grades.

"Fruit Basket"

The players are all seated. One is chosen to tell a story about fruit. He stands in front of the room or in the center of a circle. Each player is given the name of a fruit. The one chosen tells a story, bringing in these names. Each player rises and turns around when he hears his name. All rise and turn when the words "fruit basket" are heard. At the words, "The fruit basket upset," all the players must change seats, and the one who has been telling the story tries to take the place of one of the other players. Whoever is left standing tells the next story.

"Fox and Rabbit"

Materials—two bean bags.

A white bean bag may be used for the "rabbit" and a red one for the "fox." One child in the circle is given the "rabbit," which he sends around the circle by passing it to the one next to him, and so on. A moment later the "fox" is started, giving chase to the rabbit. The latter must reach the child's hands from which it started before the "fox" overtakes it. The players sometimes forget that a "fox" is coming after the "rabbit" and do not help it along. Attention and co-operation are called into play.

This may also be played with the children seated. The bags are then passed back in one row and forward in the next.

The "rabbit" must reach the last child before being overtaken by the "fox."

Straddle Ball—for Boys

This is played with a basket ball. The players form a circle facing inward and have their feet straddled, touching those of their two neighbors. One player in the center tries to pass the ball out of the circle between the feet of some of the players, which the latter try to prevent with their hands. The one between whose legs the ball passes takes his place in the center.

Roll Ball—for Girls

Players form a circle with hands clasped. A starter stands in the center and tries to kick the ball so that it will roll, but not leave the ground and pass through between two members of the circle. These roll it back. This continues until the ball goes through, when the player on whose right side it passed exchanges places with the center player.

Fire in the Mountains—Run! Run! Run!

Formation—The class is arranged in a circle standing two deep with all players facing toward the center. The players standing nearest to the center of the circle must represent the trees in the forest and each one of the players standing on the outside takes his place behind one of the "trees." The one selected to be "it" takes his place in the center of the circle and says "Fire in the Mountain, run! run! run!" and begins clapping his hands. Whereupon those standing behind the "trees" immediately begin running around the outside of the circle, running to the left. After running around the circle once or twice, the one who is "it" suddenly stops, clapping his hands and takes his place behind one of the "trees." Those running must then dodge quickly behind a "tree." Someone is bound to be left out and become "it" for the next game. After playing three or four games, the players change places and those representing the trees become the runners.

Wrestling Circle

Formation—Single circle; pupils facing the center with hands grasped. Four, five or more Indian clubs are placed in the center of the circle, about 8 inches apart. The players by pulling, pushing, etc., try to force one of their number to knock down the club. The one who knocks down the club steps out and remains out until some one else knocks a club down when he again re-

sumes his place. It is advisable to have a large number of small circles with about five or six pupils in each. Put the boys and girls in separate circles. The game may also be played by placing a small stool in the center and in the same manner as above make some one sit down on the stool.

Passing the Bean Bags

Formation: Two or more single front ranks facing each other. The distance between the ranks is about six feet. The pupils in the ranks stand at least two feet apart.

Several bean bags are piled at one end of each rank beside the leader of that rank. At the command "go" the leader picks up one of the bean bags with the hand nearest to the pile and taking the bag in his other hand passes it to his neighbor who immediately passes it down the line in the same manner. The others are passed in quick succession until all have been passed, and placed on the floor at the other end of the line. When all the bags have been placed on the floor at the end, they must be returned to the leader in the same manner. The object being to see which side can pass the bags down and back in the shortest space of time. The bags must be passed to everyone in the line, skipping no one and must be grasped in one hand and transferred to the other before being passed to the next one. If any of the bags are dropped, that player must pick it up with the same hand with which he dropped it, and pass it on before he can pass the next one. The bags must not be passed too rapidly as time must be allowed for the pupils to properly grasp them and pass them on.

Running Races

Formation: A column of front ranks of four. Pupils facing to the front. At a distance of from sixty to seventy feet from the first rank a goal line is drawn and four or five bean bags, erasers, etc., are placed behind the line. At a given signal, the pupils in the first rank run, pick up a bean bag, return to the starting line, touch the ground with the bean bag, return to the goal line, replace the bean bag on the ground and then run back to their starting places. The one who finishes first is the winner. The next rank then steps up and runs. When all have run the winners run in the same way until the final winner is found. After the first ones finish they form at the rear of their file.

Third Slap

This is played with the players standing with the hands raised about waist high, with palms up, one player standing in front to slap. The hands must be held in place to receive the slaps, of which three are given to the same or different persons, but as soon as the third is given the one giving it turns and runs to a goal behind him. If caught before reaching the goal, he continues as before, if not, the one pursuing him takes his place as "it."

Foot in the Ring. (Rooster Fight. Chicken Fight)

A circle about two feet in diameter is drawn, a boy places one foot in the ring, folding his arms. A second boy hops round the ring with arms folded, trying to push the first boy out of the circle by nudging or shooing him as he goes by. When the first boy is put out the second takes his place and a new boy is chosen to attack. If the attacker is put out by having both feet on the ground the next one takes his place. After the game is learned, several circles may be used at the same time. A very agile boy will be able to defend himself against two attackers.

Dodgeball

Formation: Single circle, pupils facing the center. Beginning with the leader the pupils count off to twos. All number twos then step inside the circle. No. ones forming a circle around them.

One of the pupils on the outside is given the ball, preferably a basket ball. The object of those on the inside of the circle is to dodge the ball when thrown by one of those standing on the circle. The ones on the inside must try to avoid being hit. When any one on the inside is hit he must step in the outside circle. A hit counts when the ball strikes a person on any part of the body, be it on the fly or on a bound. After a given time the players change sides, i. e., No. 1's stepping on the inside, No. 2's on the outside. The side having the most number inside the circle at the end of a certain time wins the game. The time may be 3, 4 or 5 minutes. A hit does not count when one of the players steps over the line of the circle when throwing. Those standing in the circle may not throw the ball unless the ball comes directly at them so as to permit its being caught or unless it passes them on the right. The latter only happens when the ball passes between two players standing in the line. These rules will do much to eliminate scrambling for the ball by two or three pupils.

If the ball stops dead in the center of the circle, one of the throwers may run in and get it and must throw it to some one in the line before it can be thrown again.

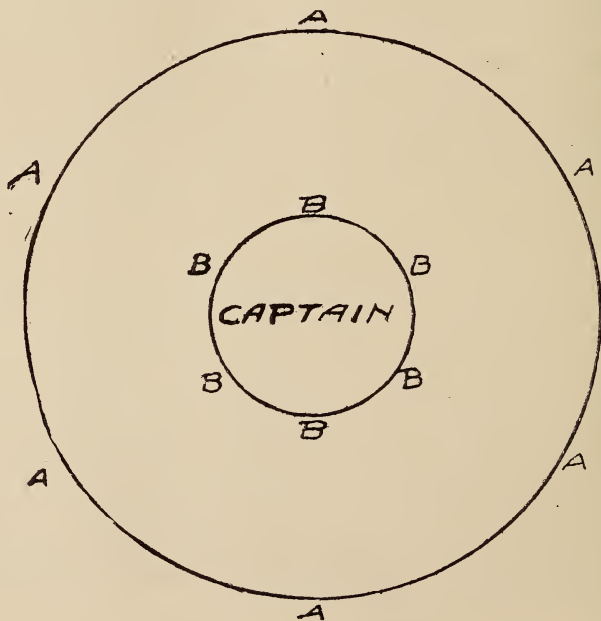
Two in a Ring

Make a number of circles about two feet in diameter. One player "it" may tag any player who is not standing within the circle. Not more than two players may stand in a circle at one time. The player who first entered the circle may be forced out by a third player entering. There should be one or more circles less than half the number of players.

Captain Dodgeball

The object of the game is for the players on Team A to hit the members of the opposing Team B with a basket ball.

Divide the players into two teams. Team A is placed on the outer side of the circle which should be from forty to fifty feet in diameter. (See diagram). The members of Team B are scattered around the inside of the circle, their captain being in the small circle in the center. The circle is five feet in diameter. To start the game the referee blows the whistle, at the same time tossing the ball to one of the players on Team A. The players on Team B defend their



captain by trying to intercept the thrown ball. This may only be done by raising one's foot so that the ball rebounds from the sole. (Warding off the ball with the forearm may also be used). If the ball touches any other part of the body of a player on Team B, he is out and leaves the circle. If the captain (who may not leave his circle) is struck, he remains in the game, but the captain of Team A has the right to pick two players of Team B and put them out. Members of the attacking team must always stand behind the line when throwing. Should a ball roll into the field of play, a player of Team A may run in and toss the ball to one of his team mates. At the end of three minutes (or any other specified time) count the number of players remaining on Team B and credit them with so many points. The sides are then changed and the second half of the game is played.

North and South

Two divisions line up, facing each other, at a distance of about thirty feet, holding out their right hands waist high, with palms turned upward. The leader of one side advances and lays his hand successively on the hands of several of the players on the other side, suddenly striking one hand; whereupon he turns and runs back to his line, pursued by the tagged one. If caught before reaching his side, he returns to the opposite side and the catcher takes his turn. The tagged one continues the game. The side having the largest number at the close wins the game. When the number playing is large it is advisable to divide the players into groups of six or eight on each side, so that more children are busy.

Poison

A number of pupils grasp hands, forming a circle. A light object is placed in the center of the circle. The pupils try to bring each other in contact with the object ("Poison") by pulling and pushing while moving around it. The player touching "Poison" is out and steps aside.

Bull in the Pen

The players form circles, with hands grasped. One player is in the circle and tries to get out, either by crawling under the hands, jumping or climbing over, or breaking thru. If he succeeds in getting out, the two players between whom he passes must run after him. The one who catches him becomes the next "Bull."

Beetle Goes Around

The pupils form a circle, standing close together, face toward the center, with hands grasped behind them. One player runs around the outside of the circle, carrying the "Beetle" (a knotted handkerchief or a twisted towel). While doing this he passes the beetle to a player without being seen by the rest. After passing he calls, "Beetle is out." The one holding the beetle steps out, strikes the player to his right, chasing him around, outside the circle and back to his place, striking as often as possible. The player having the beetle will continue the game by giving it to some other player.

Black and White

The players are divided into two parties, and stand facing each other, on opposite sides of a line, about four feet apart.

One side is called the "Black," the other the "White Party." The teacher has a piece of cardboard, painted black on one side and white on the other, or a cube having three black and three white surfaces. The goal line is behind the players, at a variable distance, according to the size of the yard, but should not exceed thirty feet.

The teacher throws the card or cube into the air. If the white side is up when it alights, the white party runs toward its goal, pursued by the black party, who catch as many of the white as possible. These captives must join the opposing party or they may be put out of the game until it is finished.

If boys only play the game, the captives may be made to carry the captors on their backs to the center.

The game continues indefinitely. The party having the most players at the end wins the game.

This game may also be played by the teacher holding up a piece of cardboard that is of different color on each side. The side having the color shown must run.

Or the teacher may simply call the color which is to run.

Black Man

The "Black Man" stands in the middle of the yard, facing the others, who are arranged in a line on one side of the school yard. When the center player calls, "Who is afraid of the Black Man?" the others answer, "Not I," and run across to the opposite side. The center player tries to catch as many of the runners as possible. All those who are tagged before they reach their goal must assist in tagging the others, until all are caught. The last one caught starts the next game.

This game is also known as "Hill, Dill." The player in the center then says: "Hill, Dill, come over the hill, or I'll catch you standing still," whereupon the players run as above.

Chinese Wall

In the center of the play space and reaching from side to side two parallel lines, about three feet apart, are drawn, representing the wall. Two goal lines, also reaching from side to side, parallel with the wall, one on each side of it and about twenty to thirty feet distance. One player, the "Builder," stands on the wall facing the other players, who are standing on one of the goal lines. Upon the "Builder's" order to "Start," the players try to cross the wall to the opposite goal line, and the "Builder" tags as many as he can without leaving the wall. All those he tags become his "Workers" on the wall, who must help him tag the others who are now on the opposite goal line. Upon the "Builder's" command to "Start," they again cross over to the other side, and "Workers" as well as the "Builder" tag as many as possible. Neither "Builder" nor "Workers" may leave the wall to tag the others. When all have become "Workers" the game begins over. The last one caught is the "Builder" in the next game.

Red Rover

One player, "Red Rover," stands in his "den," that is behind a line drawn across one end of the playing space. The other players tease him by calling, "Red Rover, Red Rover, come out of your den." "If you catch me or tag me, I'll be one of your men." He clasps his hands, runs out and tries to tag one. If he succeeds, both return to his den, join hands and again venture forth, each player tagged joining the line. Players may be tagged only by the ones at the ends of the line. If the line is broken, either by those forming it or by a player breaking thru, those in the line must return to the den. No one may be tagged when the line is broken.

Fish Net

Two goals are drawn some forty or fifty feet apart and reaching from side to side of the play space. The players are aligned on one of the goal lines. One player, the "Net," stands on the opposite goal line. At the call, "The Net is coming," all move forward to the opposite goal, while the Net tries to catch a "Fish" by throwing his arms around him. The one caught

joins hands with him on the opposite goal line. The "Net" again gives his warning, and as the "Fish" swim to the other side, another one is caught by the Net, now consisting of two players; encircling him and grasping hands, they take him to the goal, where he joins the net. As the net becomes longer, several fish may be caught at one time. The last one caught is the "Net" for the next game. If the catchers let go of hands the net is broken and those in it are released.

Lame Fox

The one playing "Fox" stands in his "den," marked off, preferably in one corner of the yard. The others, the "Chickens," run around the outside and tease the Fox by calling: "Lame Fox, lame Fox, can't catch one of us." The "Fox" with three long jumps comes out of his den, and then, hopping on one foot, tries to tag one of the "Chickens." When one of them is tagged it becomes the "Fox" and is chased to the den by the others, who strike him with knotted handkerchiefs. Should the "Fox" in his attempt to tag a "Chicken" put both feet on the ground, he is chased back to his den. He may, however, change feet by hopping from one to the other as often as he gets tired.

Relay Races

—	—	—	The players are divided into two sides, which are
—	—	—	again divided into smaller teams, the members of
—	—	—	which stand one behind the other, directly back of
1	2	3	the starting line. The opposite teams work together.
			The first players on one side hold a handkerchief,
			flag or other light object in the right hand, and at the
1	2	3	signal run to their opposite partner, hand the object
—	—	—	to the first one of that side, who in turn runs to the
—	—	—	opposite side and gives it to the next player there,
—	—	—	and so on till all have run. The team finishing first
—	—	—	wins the race.

Planting Potatoes

Draw a number of circles a short distance apart on the starting line. On a straight line with each circle mark three or more crosses six to twelve feet apart. Place the required number of objects (bean bags, erasers, etc.) inside of each circle. A pupil stands beside each circle holding one of the "potatoes" in his hand. At the command they run, place the object on one of the

crosses marked opposite their ring, return, get the second, place it on the next cross, run back again, get another "potato," place it on the mark, and so on, till all the objects are placed, when the runners return to their circles. The one finishing first is winner. The next division starts from the circle as before, but gathers up the objects in the same manner that the first runners distributed them, and replace them in the circles.

Two Deep

The players form a circle facing inward and standing several feet apart. A runner and a catcher stand outside the circle. The runner starts around the outside of the circle and steps in front of some player, who then becomes the runner. The catcher tries to tag the runner before he gets in front of another player, or, not succeeding in this, he tries to tag the one in front of whom the runner stopped. If he succeeds in tagging the runner, he at once becomes the runner, and the other (the runner) the catcher. Running thru the circle or more than half way around it before stopping in front of some one is not allowed.

GRADES V-VI

GYMNASTICS

GRADE V-VI

Lesson I

I. Step left forward and raise arms forward—1. Bend left knee and move arms sideward—2. Return—3-4. Same—right.

II. Bend arms to thrust—1. Lower head backward and thrust arms sideward—2. Return—3-4.

III. Raise left leg forward and arms sideward. Raise. Turn head left—turn. Return. Lower.

IV. **Jump to side stride stand—jump.** Hands on hips—1. Bend trunk forward—2. Return—3-4.

V. Place left foot forward and raise arms foreupward—1. Lower arms sideward—2. Return—3-4.

VI. Raise arms sideward—1. Turn trunk left—2. Return—3. Lower—4.

VII. Step left forward—1. Bend knees half deep—2. Jump upward—3. Straighten knees and raise heels—4. Lower heels—5.

VIII. Inhale in six counts and raise arms sideupward. Exhale and lower.

Lesson II

I. **Arms bent for strike—bend.** Step left forward—1. Strike obliquely sidedownward—2. Return—3-4.

II. **Stride left sideward—stride.** Bend arms to thrust and raise chest—1. Return—3-4.

III. Rise on toes and raise arms sideupward—1. Return—2.

IV. Raise arms sideward and bend trunk backward—1. Return—2.

V. Eight skipping steps forward with clapping hands—skip 1-8. Face about and repeat.

VI. **Stride left forward—stride.** Raise hands front of shoulders and turn trunk left—1. Return—3-4.

VII. In place, facing left (or left about) on every fourth step—march 1-16. Repeat facing right (or right about).

VIII. Raise left arm sideupward, bend trunk right and inhale—inhale 1-6. Lower—exhale 7-9. Pause 10-12.

Lesson III

I. Step left forward and raise hands front of shoulders—1. Return—2.

II. **Stride left forward—stride.** Raise hands front of shoulders and raise chest—1. Return—2.

III. **Hands on hips—place.** Bend knees and straighten arms sideward—1. Return—2.

IV. **Stride left sideward—stride.** Bend arms for thrust and lower trunk forward—1. Return—2.

V. Four change-steps forward—begin 1-8. Face left about in four steps—face 9-12. March in place—march 13-16.

VI. **Stride left sideward—stride.** Raise arms sideward and bend trunk left—1. Return—2.

VII. In place—march 1-4. Forward—march 5-8. Left about—face 9-12. Backward—march 13-16. Repeat.

VIII. Raise arms sideward, place hands front of shoulders and inhale—inhale 1-6. Hold position 7-9. Lower and exhale 10-12.

Lesson IV

I. **Hands front of shoulders—raise.** Step left forward and straighten arms sideward—1. Return—2.

II. **Stride left forward—stride.** Raise arms sideward and raise chest—1. Return—2.

III. **Bend arms to thrust—bend.** Bend knees deep and thrust arms sideward—1. Raise arms upward—2. Return—3-4.

IV. **Stride left sideward—stride.** Hands on hips and bend trunk forward—1. Straighten—2.

V. **Hands on hips—place.** Place left foot forward—1. Backward—2. Change step left forward—3 and 4. Same right—5-8. Face left about—face 9-12. In place—march 13-16. Repeat.

VI. **Stride left sideward—stride.** Raise arms sideward and turn trunk left—1. Raise arms upward—2. Return—3-4.

VII. Marching in place, forward, backward, facing left or right, or left about or right about, four steps each—on command.

VIII. Raise arms forward, move arms sideward, palms upward and inhale—inhale 1-6. Lower and—exhale 7-9. Exhale again—10-12.

Lesson V

I. Stride left forward and raise arms backward—1. Swing arms foreupward—2. Return—3-4. Same right.

Note: In striding, the foot is placed for a distance of twice its length full upon the floor, the weight being equally distributed on both feet, toes slightly turned outward, trunk and head erect. The arms move backward as far as possible, hands shoulder-width apart with palms turned toward each other. The chest must be kept arched.

II. Hands front of shoulders—1. Bend upper trunk backward and fling arms sideward—2. Return—3-4.

Note. The hands are raised upward along the median line and moved forcibly outward until they are directly in front of the shoulders, wrist and forearm in line. The elbows are completely flexed and drawn slightly backward. Forearm and upper-arm are horizontal. Bending the upper trunk backward starts with lowering the head backward. The bending of the trunk should be confined to the upper region. Fling arms sideward forcibly, keeping them shoulder level.

III. Raise left leg backward and arms sideward. Raise. Arms upward. Raise. Arms sideward. Lower. Legs and arms—lower.

Note: The straight leg is raised backward with ankle extended. Trunk and head erect. In balancing have pupils fix eye on a certain spot which will enable them to keep their balance.

IV. Bend arms to thrust—1. Lower trunk forward and thrust arms sideward—2. Return—3-4.

Note: In bending arms to thrust the hands are closed to a fist, raised toward the median line and upward to the side of the shoulders with the palms directed toward them. The forearms assume a vertical position with the elbows close to the side, knuckles outward. Distinguish between the **lowering** of the trunk and the **bending** as in the first lesson. In **lowering**, the movement takes place mainly in the hip joints, the spine being kept as straight as possible; the chest remains arched and the head must not be lowered. In **bending** the spine is rounded and head lowered. The thrusting sideward is to be done vigorously.

V. Step left forward and bend arms for strike—1. Strike arms sidedownward—2. Return—3-4. Same right.

Note: In stepping the extended leg is raised forward, toes pointing ankle high and then the foot is placed for a distance of twice its length firmly upon the floor, at the same time transferring the weight completely upon the stepping leg; the stationary leg is

thoroughly extended with heel raised and toes lightly touching the floor.

In bending arms for strike the hands are closed to a fist, the arms are raised sideward and bent forcibly at the elbows so that the fists will be directly over the shoulders. The knuckles are directed backward, forearm and wrist are in one line and the upper arms are horizontal and slightly pressed backward. Strike sidedownward forcibly.

VI. Hands front of shoulders—1. Turn trunk left and straighten arms sideward—2. Return—3-4. Same right.

VII. Step left forward and raise arms backward—1. Bend knees half deep—2. Jump upward and swing arms forward and downward—3. Straighten knees and raise heels—4. Lower heels—5.

VIII. Rise on toes, raise arms sideupward and—inhale. Lower and—exhale.

Lesson VI

I. Lunge left forward and bend arms to thrust—1. Thrust arms sideward—2. Return—3-4. Same right.

Note: The straight leg is raised forward with the toes pointing almost knee high. The weight is transferred in the direction indicated and the foot placed for a distance of about three times its length full upon the floor to receive it. The knee bends as the foot strikes the floor and projects from four to six inches over the toes; the stationary leg remains flat upon the floor, toes slightly turned outward and the trunk and head erect. During the return movement the foot is again raised, as in the beginning, before closing heels. For bending arms to thrust see Lesson V, Exercise IV. This exercise should be taken vigorously.

II. Raise arms sideward—1. Bend upper trunk backward and place hands front of shoulders—2. Return—3-4.

Note: The arms are raised to a horizontal position and forced slightly backward, palms downward. For hands front of shoulders and bending upper trunk backward see Lesson V, Exercise II.

III. Raise left leg backward and arms sideward—raise. Lower trunk forward—lower. Trunk—raise. Legs and arms—lower.

Note: The straight leg is raised backward with ankles extended. Arms horizontal—head and chest erect. In lowering forward the chest remains arched and head up. The head, trunk and leg which is raised should be in one straight line.

IV. Stride left sideward and raise arms sideupward—1. Bend trunk backward and lower arms sideward—2. Return—3-4.

Note: In striding the weight is equally distributed on both feet. The stride should be about twice the length of the foot, toes slightly turned outward and both feet flat on the floor. The arms pass thru the side position and onward to the upward position. Knees straight and chin in when the trunk is bent backward.

V. Lunge left forward and raise arms sideward—1. Move arms forward—2. Return—3-4. Same right.

VI. Raise arms sideward—1. Bend trunk left and move arms upward—2. Return—3-4.

VII. Step left forward and raise arms backward—1. Bend knees half deep—2. Jump upward and swing arms foreupward and sideward (light on toes with knees bent)—3. Straighten knees—4. Lower arms and heels—5.

VIII. Step left forward and raise arms sideward and inhale. Return, lower arms and exhale.

Note: The rhythm of breathing exercises should be adopted to the normal breathing rhythm of the pupils. Encourage your pupils to take deep breaths and fill their lungs thoroughly until deep breathing becomes a habit with them.

Lesson VII

I. Lunge left forward and bend arms to thrust—1. Thrust left arm obliquely foreupward and right opposite (obliquely back downward)—2. Return—3-4. Same right.

Note: For description of the "lunge" see Exercise I, Lesson VI. The lunge starts with raising the straight leg—the knee is not bent until the foot touches the floor. The back leg is kept straight, both feet flat on the floor.

II. Raise arms forward—1. Bend upper trunk backward and move arms upward and sideward with palms up—2. Return—3-4.

III. Rise on toes and bend arms to thrust—1. Bend knees deep and thrust arms sideward—2. Return—3-4.

IV. Lower trunk forward and place hands front of shoulders—1. Fling arms sideward—2. Return—3-4.

V. Place left foot forward and bend arms to strike—1. Lunge left forward and strike arms sideward—2. Return—3-4. Same right.

VI. **Hands on hips—place.** Stride left sideward—1. Bend left knee and bend trunk left—2. Return—3-4. Same right.

VII. **Arms for thrust—bend.** Eight steps forward, thrust arms upward—1. Return—2. Thrust arms downward—3. Return—4. Repeat 5-6-7-8. Turn left about and repeat.

Note: Take short steps and do not allow a shuffling of the feet.

VIII. **Step left forward and raise arms forward.** Move arms sideward and inhale. Return and exhale.

Lesson VIII

I. **Lunge left forward and swing arms upward and sideward**—1. Move arms forward—2. Return—3-4. Same right.

Note: In lunging the knee is not bent until the foot touches the floor. The back leg is kept straight, both feet flat on the floor. Do not allow too large a lunge.

II. **Stride left sideward and raise hands front of shoulders**—1. Turn trunk left and lower head backward—2. Return—3-4. Same right.

Note: In turning the trunk the feet or hips are not moved—the turning taking place in the upper part of the trunk. Keep chin in when lowering the head backward.

III. **Rise on toes and bend arms to thrust**—1. Thrust arms sideward and lower head backward—2. Return—3-4.

Note: This is a balancing exercise and should be taken slowly.

IV. **Stride left sideward—stride.** Bend trunk backward and raise arms sideward—1. Straighten, and lower trunk forward—2. Return—3-4.

Note: In bending trunk backward, the hips should not be pushed forward. The back is straight and head up when the trunk is lowered forward.

V. **Arms for thrust—bend.** Thrust left arm forward—1. Return left and thrust right arm forward—2. Alternately and quickly thrust arms forward 1-2, 1-2, etc.

Note: This is a boxing movement and should be done quickly and vigorously.

VI. **Hands front of shoulders—raise.** Turn trunk left and straighten arms sideward—1. Raise arms upward—2. Return—3-4.

VII. **In place—march.** Bend arms to thrust, thrust arms upward (sideward or forward) and return—an arm movement on the first of every two counts or steps.

VIII. Raise arms foreupward and inhale. Lower arms sideward and exhale.

Lesson IX

I. Stride left forward and bend arms to strike—1. Bend left knee and strike arms sideward—2. Return—3-4. Same right.

II. Lunge left forward and place hands on hips—1. Bend upper trunk backward—2. Return—3-4.

III. Raise left leg sideward and hands front of shoulders—1. Bend trunk left—2. Return—3-4. Same right.

IV. Stride left sideward and raise hands front of shoulders—1. Bend trunk backward and move arms sideward—2. Return—3-4. Same right.

Note: In bending trunk backward, the knees are kept straight and the hips should not be pushed forward.

V. Place left foot forward and place hands rear of head—1. Lunge left forward—2. Return—3-4. Same right.

Note: No weight is transferred when the foot is placed forward with the ankle thoroughly extended and toes lightly touching the floor. In "placing hands rear of head" the arms are raised sideward and forearms bent so that the finger tips touch at the base of the skull. The hand, wrist and forearm are in line and the elbows directed slightly backward. The head must not be pushed forward.

VI. Stride left forward and place hands on hips—1. Bend left knee, bend trunk forward, touch left hand (finger-tips) to left toe and straighten right arm upward—2. Return—3-4. Same right.

Note: Chin is held up, eyes directed to the front and the uppermost arm points toward the ceiling.

VII. **Hands on hips—place.** Four steps forward, turn left about (one-half turn) in four steps, four steps forward, turn left about, in four steps—march (16 counts). Same turning right about.

VIII. Rise on toes, raise arms sideupward and inhale. Lower and exhale.

Lesson X

I. Stride left sideward and raise arms sideward—1. Bend left knee and circle arms downward to sideward position (a whole circle)—2. Straighten left knee and circle arms upward and inward to sideward position—3. Close feet and lower arms—4.

II. **Hands on hips—place.** Lower head backward—1. Circle head to the left—2. Circle head forward—3. To the right—4. Backward—5. Straighten—6. Same beginning right.

III. Bend knees deep and raise arms forward—1. Raise arms upward—2. Lower arms sideward—3. Raise arms upward—4. Lower arms forward—5. Straighten knees and lower arms—6.

IV. **Stride left sideward and hands on hips—place.** Bend trunk backward—1. Circle trunk to the left—2. Circle trunk forward—3. To the right—4. Backward—5. Straighten—6. Same right.

Note: Keep feet flat on the floor, knees straight, hips still and head up.

V. Place left foot backward and raise arms sideward—1. Lunge left forward and place hands rear of head—2. Return—3-4.

VI. Stride left sideward and bend arms to strike—1. Turn trunk left and strike arms sideward—2. Return—3-4.

VII. Four steps forward, turn left about in four steps, four steps forward, turn left about in four steps, with bending arms to thrust on 1, thrusting arms upward on 2, returning arms on 3 and 4.

Note: The exercise may also be taken thrusting arms forward or sideward. Also in divided order, that is, one row or one part of the class thrust upward while another part is thrusting forward or sideward.

VIII. **Raise arms forward—raise.** Move arms sideward, lower head backward and inhale. Move arms forward, raise head and exhale. (Repeat several times before lowering the arms).

RHYTHMIC STEPS

GRADES V-VI

Review steps of previous grades.

Swing-Hop

2-4 time. Step left forward—1; hop on left foot and swing right foot forward, toes pointing down—2. Repeat right 3-4.

Change-Step and Swing-Hop—(Schottische Step)

4-4 time. Glide left obliquely forward—1; close right to left, as in the follow-step—2; glide left obliquely forward—3; hop on left and swing right foot forward—4; repeat right—5-8.

Polka-Step

2-4 time. (Count "hop" 1 "and" 2). Is the same as the change-step. (See grades III and IV), but preceded by a hop while the stepping foot is raised.

Heel and Toe Polka

2-4 time. Place the left heel forward, hopping on the right foot and leaning body slightly backward—1. Place left foot backward with toes on the floor, hopping on the right foot and leaning body slightly forward—2. Change-step left forward—3 “and” 4. Same right.

Glide Polka

2-4 time. Two glides left sideward, with slight knee bending during the glide and rising on toes when closing—1-2. Polka-step 3 “and” 4. Same right 5-8.

Mazurka-balance-step

3-4 mazurka time, the first count being accented. Step left sideward—1. Place right foot forward and raise heels—2. Lower heels—3. Same right—3-4.

Three-step-turn

3-4 time. Step left sideward—1. Half turn left and step right sideward—2. Half turn left and step left sideward—3. Close right foot to left in fundamental position—4. Same right.

Cross-step-turn

3-4 time. One-fourth turn left and step left forward—1. Cross right foot in front of left with raising heels and three-quarter turn left—2. Sink on right foot so that the left is in the touch-step position—3.

Combinations

1. Two change-step-swing-hops forward left and right, 1-8. Three running steps and swing-hop, left and right forward, 1-8. Repeat several times.

2. Step left forward, 1-2; right forward, 3-4; three running steps and swing-hop forward beginning left, 5-8. Repeat, beginning right.

3. The change-step-swing-hop with arm movements.

Explanation: Let arms hang naturally at the sides. On 4, during the execution of the hop let the right arm be raised in front of the chest with the left arm sideward. This occurs as the right leg swings forward. The arms swing naturally during the first part of the step.

4. As (3), but raise right arm in front of chest, left arm to one-half circle over head on 4.

5. Two change-step-swing-hops forward, 1-8. Four step-hops forward, raising foot backward, 1-8.

6. Two rocking-steps forward beginning left, 1-6. Two gallop-steps left and right forward, 1-6. Two balance-steps forward, raising arms to a circle over head, 1-6.

7. Hop on right foot and place left foot sideward, 1; change-step forward, 2-3. Same right, 4-6.

8. Place left foot forward (touch step), 1; change-step forward beginning left, 2-3. Same right, 4-6.

9. Change-step left and right forward, 1-4; two step-hops forward beginning left, 5-8.

10. Step left forward, 1; close the right foot to the left heel, 2; step left forward, 3; hop on the left foot and swing the right leg forward, 4. Repeat.

Practice at first with 3 ordinary running steps and a swing-hop on 4.

11. Four change-steps forward beginning left, 1-8; four change-steps backward, 9-16.

12. As (11), add arm movements, i. e., raising left arm to half circle over head on the change-step left and the right on the change-step right.

13. Rocking-step forward left and right, 1-6; two balance-steps forward left and right, 1-6; two change-steps and swing-hop left and right forward, 1-8.

14. Two change-steps forward, 1-4; two change-steps in place with half turn left in place, 5-8. Repeat in opposite direction.

15. Two balance-steps forward beginning left, 1-6; six skipping-steps forward, 1-6. Three-four rhythm.

16. Two rocking-steps forward beginning left, 1-6; three gallop-steps obliquely left forward, 1-3; three gallop-steps obliquely right forward, 4-6. In executing the gallop-steps make a slight turn of the body.

17. Three-step-turn left, three-four rhythm.

Explanation: Step left sideward, 1; half turn left and step right sideward, 2; half turn left and step left sideward, 3; close right foot to left in fundamental position, 4. Same right.

18. Three-step-turn left and right sideward, 1-8; three running steps and swing-hop forward left and right, 1-8.

19. Two glide-change-steps forward, beginning left, 1-6. Two step-hops forward beginning left, hopping twice, 1-6.

20. Two balance-steps forward beginning left, 1-6; two glide-change steps forward, 1-6.

21. Hop on the right foot and place the left foot sideward—1. Hop on right foot and place left foot forward—2. Change-step forward beginning left—3 “and” 4. Same right—5-8.

22. As (21), but after the change-step take a step right forward—5. Step left forward (in front of right foot) and rock forward—6. Step left backward—7. Close right foot to left—8.

23. Four polka-steps forward beginning left—1-8. Four swing-hops forward—9-16. Repeat several times.

24. Four polka-steps forward beginning left—1-8. Step left forward—9. Step right forward (in front of left and rock)—10. Step left backward—11. Close right—12. Repeat beginning right.

25. Cross-step-turn left, 1-3; three stamps beginning left, 4-6. Same right, 1-6.

26. Place left foot forward hopping on right foot, 1; polka-step forward, 2-3. Same right, 4-6. Three marching steps forward, 1-3; one half turn left, 4; pause, 5-6.

27. As (26), add following arm movements. Raise left arm sideward, 1; one half circle over head, 2-3. Same with right arm 4-6. Arms sideward while marching, 1-3; arms to a circle over head while turning, 4-6.

28. Two rocking-steps forward beginning left, 1-6; cross-step-turn, 1-3; three stamps beginning left, 4-6. Repeat above beginning right, 1-6.

29. As (28), add following arm movements. Raise right arm in front of chest, left arm sideward on rocking-step left, 1-3; opposite on step right, 4-6. Raise arms to circle over head on cross-step-turn, 1-3. Place hands on hips during the three stamps, 4-6.

30. Two heel-and-toe-polka steps forward beginning left, 1-8; two-step-hops forward, 1-4; three marching steps forward, beginning left 5-7, close with a stamp with right foot, 8. Repeat several times.

31. Two rocking-steps; cross-step-turn and three stamps, then add the following: Two glide-balance-steps, beginning left, 1-6; three glides left, 1-3; three glides right, 4-6.

32. Two heel and toe polka steps forward, 1-8; four polka steps backward, 1-8.

RHYTHMIC PLAYS

GRADES V-VI

Irish Washerwoman

Victor record No. 17331 (Irish Lilt)

Formation—Lines of four, two lines facing each other. Two couples in each line, boy on the left of each couple. Hands grasped.

- | | | |
|-----|--|--------------|
| (a) | 4 skips forward toward opposite line and nod
(1-4) | 2 measures. |
| (b) | 4 skips backward to place and nod to partner
(5-8) | 2 measures. |
| (c) | Face partner, joining right hands skip around
in a circle clockwise (9-12), reverse (13-16) | 4 measures. |
| (d) | Join hands in line of four and glide left side-
ward (1-8), glide right sideward (9-16) | 8 measures |
| (e) | Join eight hands around (two lines) and in a
circle to the left (1-8), reverse (9-16), finish
in line. | 8 measures. |
| (f) | 4 skips forward toward opposite line and nod
(1-4) | |
| | 4 skips backward to place and nod at partner
(5-8) | |
| | 8 skips forward, passing thru the opposite line
and meeting a new line, (9-16) | 8 measures. |
| | Repeat all, ad libitum | — |
| | | 32 measures. |

Hop Mor Annika (Swedish)

Victor record No. 17331

Formation—Double circle, facing forward, inside hands grasped, outside hands on hips. Boy on the outside with right shoulder toward the center, girl on the inside.

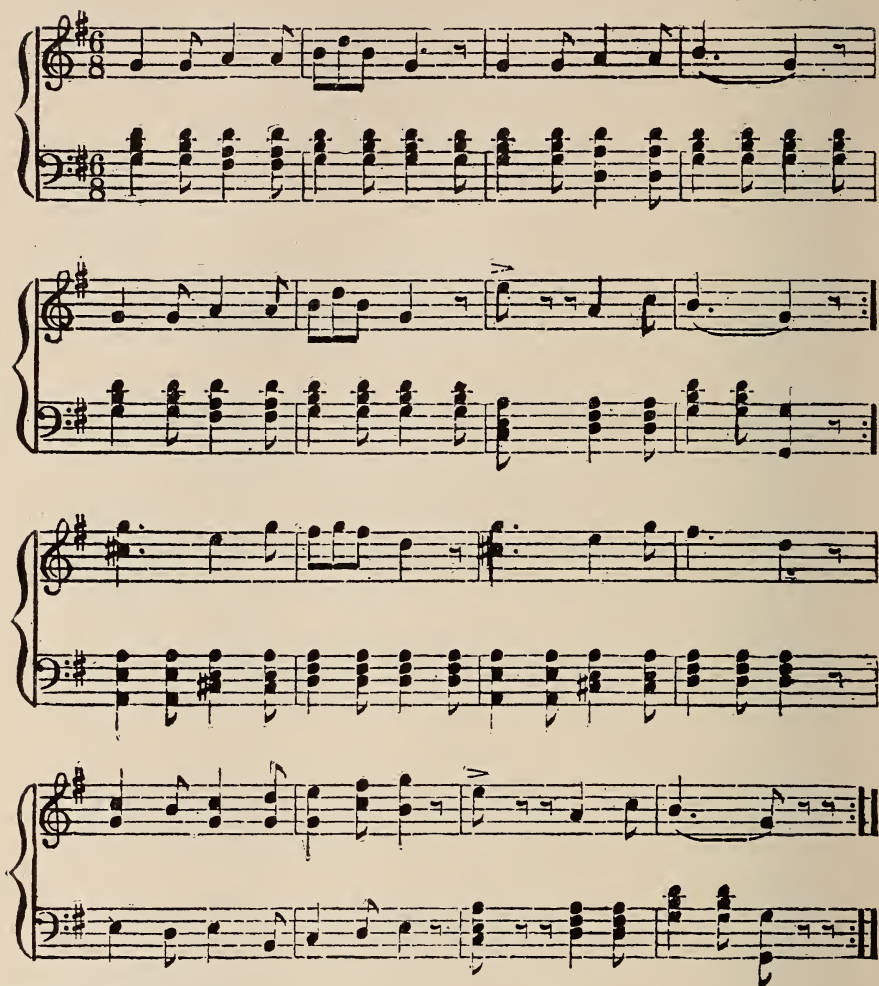
Introduction—Placing hands on hips, the boy bows and the girl courtesys to partner, then face forward grasping inner hands. (Boy bows from waist (1-2), straightens (3-4); while the girl steps left sideward (1-2), places right toe back of left heel and bends knees (3-4)

2 measures.

- I. Sixteen walking steps forward in the circle, moving clockwise, and swinging arms forward and backward. 8 measures.
 Sixteen skipping steps forward, swinging arms, and finish facing partner. 8 measures.
- II. Stamp-step forward right and clap partner's right hand (1), close left foot to right and stamp with clapping own hands (2) 1 measure.
 The same left (1-2) 1 measure.
 Repeat right and left alternately three times. 6 measures
- III. Face forward, inner hands grasped, and starting with the outer foot eight polka-steps forward in the circle, turning towards partner and swinging the joined arms backward and upward on the polka-step with the outer foot, and turning away from partner and swinging the joined arms forward and upward on the polka-step with the inner foot (1-16) 8 measures.
 Repeat all, ad libitum. —
 34 measures.
- (When repeated the boys all move forward with a polka-step and bow to the girl in front, thus changing partners on the introduction).

Pop Goes the Weasel

Victor record No. 17160



Formation—Three couples in a set, couple No. 1 at head, couple No. 2 in middle, and couple No. 3 at foot. Partners facing one another.

- I. First couple turns outward and skips down the outside of the lines, 8 skips, and back to place 8 skips (1-16) 8 measures.
- First couple join hands and slide down the center, 8 slides, and back 8 slides (1-16) 8 measures.
- (Couple No. 2 and couple No. 3 remain in place) — 16 measures.

- II. First couple with hands still joined, advance to girl of second couple with 4 balance steps (step on (1), rise on toes, closing feet together and lowering heels on (2)) (1-8). Join hands with girl of second couple, skipping in a circle to the left, and on fifth count "pop" her under their arms back to her place (1-8) 8 measures.
 (The remaining ones of the set all clap hands on the fifth count, or on the "pop")
 Repeat with boy of second couple (1-16) 8 measures.
 Repeat with girl of third couple (1-16) 8 measures.
 Repeat with boy of third couple (1-16) 8 measures.

—
32 measures.

- III. The first couple is now at the bottom of the set. All join hands and skip one full circle to the left (1-8). Reverse and skip a circle to the right (1-8) 8 measures.
 Couple No. 1 raise their inside hands and couple No. 2, followed by couple No. 3, with their hands still joined, pass under the arch formed by couple No. 1's uplifted arms. Turn outward, dropping hands and skip back to places (1-16) 8 measures.
 The second couple, now at the head, repeat the figures, then the third couple, and so on, ad libitum —
 16 measures.

Dainty Steps

Music, any good two-step.

Formation—Couples, inside hands joined. Boy on left of each couple.

- Point outside foot forward-outward (1), to the side (2), cross in rear (3), three-quarter turn outward (away from partner) and finish facing partner (4) 2 measures.
 Grasping partner's both hands step sideward in the line of direction, cross the free foot in rear and bend knees, (peasant courtesy) (1-2), repeat in the opposite direction, (3-4), four glides in the line of direction, (5-8), and face as in the beginning. 4 measures.

Starting with the inside foot take three steps forward and point the outside foot forward on the 4th count (1-4) 2 measures.

Repeat all, ad libitum. — 8 measures.

The Board Walk

Music, any good two-step.

Formation—Couples, inside hands joined, boy on the left.

Starting with the outside foot, four walking steps forward. 2 measures.

Slide outside foot forward (1), slide inside foot up, transferring weight to it and with a hop on inside foot extend outside foot forward, toe pointing downward (2), leap forward on outside foot (3), and with a hop on the outside foot turning toward partner, facing in the opposite direction (one-half turn) extend the inside foot forward, toe pointing downward (4) 2 measures.

Repeat all in the direction now facing 4 measures.

Face partner, grasping both hands, step to side in line of direction (1), cross the free foot behind and bend knees (2) (peasant courtesy), repeat in opposite direction (1-2) 2 measures.

Hands on hips and with a quarter turn face forward (1), cross inside foot in front (2), three quarter turn (pirouette) outward (away from partner) and finish facing partner (3-4) 2 measures.

Starting with the outside foot four change-steps forward (1-8) 4 measures.

Repeat ad libitum. — 16 measures.

Bertha Clay Schottische

Music, any good schottische.

Formation—Couples, boy on left, grasps left hands in front and right hands over girl's right shoulder.

Point outer foot obliquely forward (1-2), cross outer foot in front and point obliquely forward inward (3-4), 4 steps backward (5-8) 2 measures.

Repeat starting with inner foot (1-8) closing heels together on the 8th count. 2 measures.

Schottische-step forward starting with left foot
(1-4)

1 measure.

Repeat right forward (1-4)

1 measure.

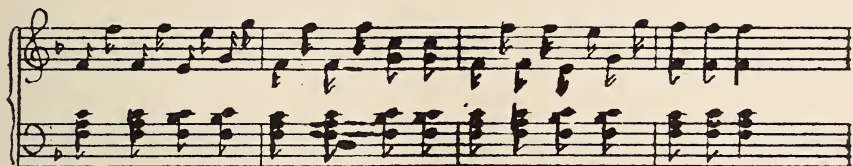
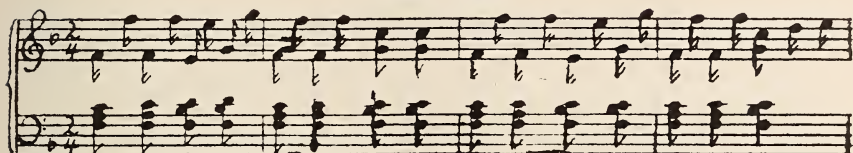
4 swing-hops forward, starting with left foot
(1-8)

2 measures

Repeat ad libitum.

8 measures.

Finish Reel



Formation—Two parallel lines facing each other. Hands on hips.

Hop on left foot and touch top of right toe to the side (1). Hop on left foot and touch right heel at side (2). Repeat other side (3-4), (Measures 1-2)

2 measures.

Repeat all three times. (Measures 3-8)

6 measures.

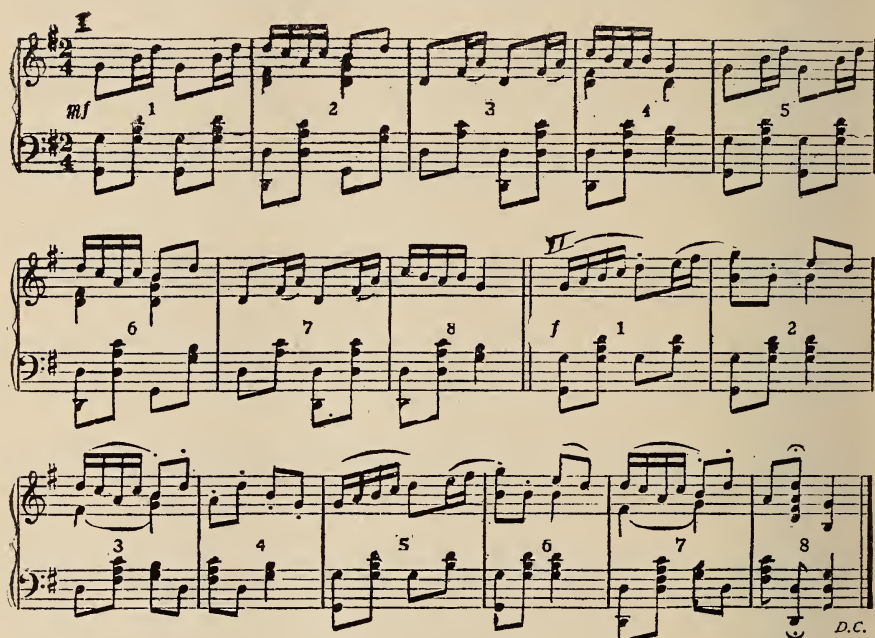
Step forward right (1), stamp forward left, heels together (2), step backward left (3), stamp backward right, heels together (4). (Measures 9-10)

2 measures.

- Repeat, starting left forward. (Measures 11-12) 2 measures.
 Partners change places with three running steps,
 passing on the right, and facing right about
 on four (1-4). (Measures 13-14) 2 measures.
 Repeat, returning to former places. (Measures
 15-16) 2 measures.
 Repeat all, ad libitum. —
 16 measures.

Tantoli (Swedish)

Victor record No. 17159.
 From "Dances of the People" by Elizabeth Burchenal
 By Permission of G. Schirmer.



Formation—A double circle, partners facing forward, boy on left of each couple. The boy with his right arm around the girl's waist, she with her left hand on his right shoulder, and their outside hands on hips.

- I. Heel-and-toe polka forward starting with outside foot, (Count 1, "and," 2, "and," 3, "and," 4, "and") 2 measures.
 Repeat starting with inside foot. (Measures 3-4) 2 measures.
 Repeat all. (Measures 5-8) 4 measures

II. The boy places his hands at the girl's waist, she placing her hands on his shoulders. In this position they dance the "jig" step turning clockwise four measures and reversing four measures. (Measures 1-8)

8 measures

(Jig-step—Description for boy, girl opposite. Step on left foot and sway the body to the left (1), hop on the left foot ("and"), step on the right foot and sway the body to the right (2), hop on the right foot ("and"), and so on. The leg that is raised is kept straight, toes pointing to the floor).

Repeat all ad libitum.

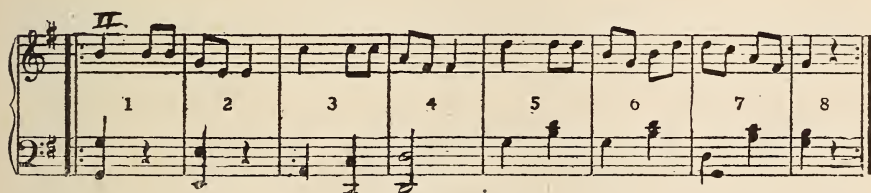
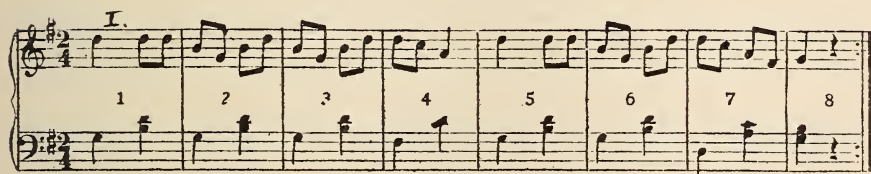
16 measures.

The Crested Hen (Swedish)

Victor record No. 17159.

From "Dances of the People" by Elizabeth Burchenal

By Permission of G. Schirmer



Formation—Groups of three in circle formation. One boy and two girls (or vice versa), hands joined.

I. Leaning well back, stretching the circle tight, and with a stamp on the first note of the first measure, the dancers starting with the left foot, step-hop in the circle to the left (clockwise (1-16)

8 measures.

Reverse, repeating same to the right. Jump and land on both feet on the first note (1-16)

8 measures.

- II. The girls drop their joined hands, placing them on their hips. The boy keeps hold of the girl's hands. Continuing the step-hop the girl on the right passes under the arch formed by the raised arms of the other two (1-4) 2 measures.
- The boy follows the girl, turning under his own left arm (5-8) 2 measures.
- The girl on the left passes under the arch formed by the other two (9-12) 2 measures.
- The boy follows the girl, turning under his own right arm (13-16) 2 measures.
- Repeat II. 8 measures.
- Repeat all, ad libitum. — 32 measures.

Note: Step-hop, step forward on the left foot (1), hop on the left foot, raising right foot to the ankle of left (2), repeat right (3-4). The dancers remaining in place while the others execute their part, continue the step-hop in place.

La Pastourelle

The musical score for 'La Pastourelle' is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The first system is marked 'I.' and contains measures 1 through 6. The second system is marked 'II.' and contains measures 7 through 10. The third system contains measures 11 through 14. The fourth system contains measures 15 through 16. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line is primarily composed of chords and single notes, while the treble line has more melodic movement.

Formation—Lines of three, hands joined, two lines facing, making sets of six dancers. Sets in circle formation.

- I. (a) Heel and toe polka forward, starting with right foot, lines advancing toward one another. (Count 1, 2, 3 "and" 4) 2 measures.
 - (b) Heel and toe polka backward, starting with left foot, lines retreating from one another. 2 measures.
 - (c) The one on the left, with polka steps, passes under arch made by the uplifted arms of the other two; the one in the center also turning under own uplifted arm (all keeping hands joined), and finish as in the first formation. 8 counts. 4 measures.
 - (d) Repeat (a) 2 measures.
 - (e) Repeat (b) 2 measures.
 - (f) Repeat (c) the one on the right passing under. 4 measures.
 - II. (a) All join right hands across (Windmill) and starting with left foot polka around once in circle. 8 counts. 4 measures.
 - (b) Join left hands across and reverse, finishing in the original straight line of three, with hands joined. 8 counts. 4 measures.
 - (c) Facing opposite line, glide-polka to right. (Count 1, 2, 3 "and" 4). 2 measures
 - (d) Facing opposite line, glide-polka to left, returning to original place. 2 measures.
 - (e) Repeat (c), glide-polka to right. 2 measures.
 - (f) Repeat (d), glide-polka to left, but in returning go back of opposite line, thus facing a new line. 2 measures.
-
- Repeat all, ad lib. 32 measures.

The Ace of Diamonds—(Danish)

Victor record No. 17083.

The musical score is written for piano in 2/4 time. It consists of four systems of staves. The first system is marked 'I.' and contains measures 1 through 6. The second system is marked 'II.' and contains measures 7 through 10. The third system is marked 'III.' and contains measures 11 through 14. The fourth system contains measures 15 through 18. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and bar lines.

Formation—Couples, in double circle, partners facing each other.
 Boy on inside of circle, girl on outside.

- I. Clap hands together on first beat of measure, hook right elbows, outer hand on hip, and starting with the outer foot, polka-step around clockwise (1-8). 4 measures.

Release arms, clap hands on the first beat of the 5th measure, hook left elbows and reverse (9-16). 4 measures.

- II. Fold arms, girl starting with the left foot step-hops forward 4 times (l, r, l, r), and at the same time the boy, starting with the right foot swing-hops backward 4 times (r, l, r, l), both moving toward the center of the circle (1-8). 4 measures.

Reverse the above, the girl moving backward with swing-hops and the boy forward with step-hops toward the outside of the circle (9-16).

4 measures.

III. Couples face counterclockwise in the circle, join inside hands (boy's right with girl's left) placing outside hands on hips and starting with the outside foot polka-step forward in the circle. On the polka-step with the outside foot partners turn toward one another swinging the joined hands backward and upward and on the polka-step with the inside foot turning away from partner swinging the joined arms forward and upward. (1-8).

4 measures.

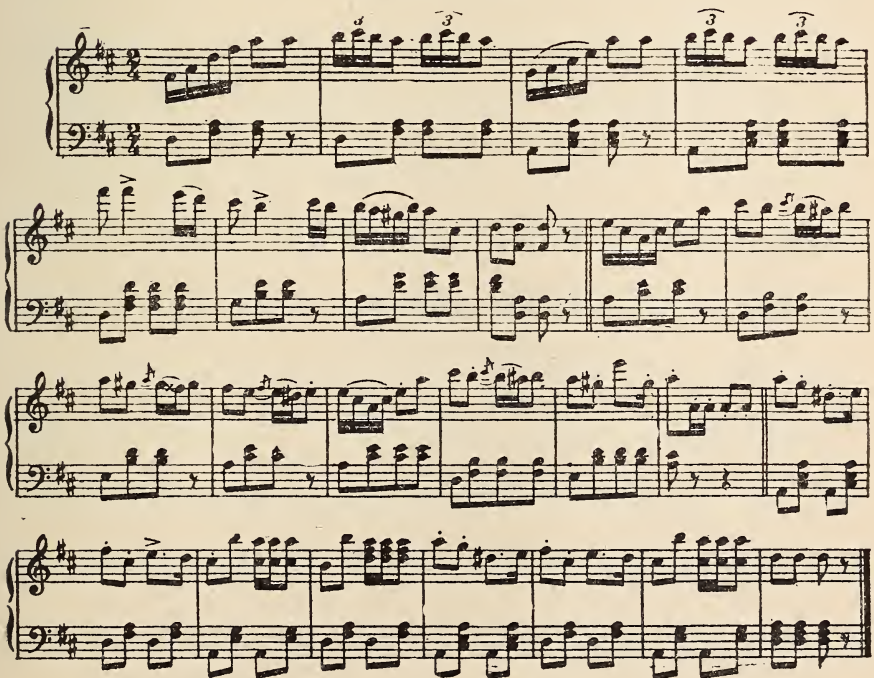
Partners turn inward, facing the opposite direction and repeat the above back to original place. (1-8).

4 measures.

Repeat all, ad libitum.

24 measures.

Bean Porridge



Formation—Single circle, partners facing each other.

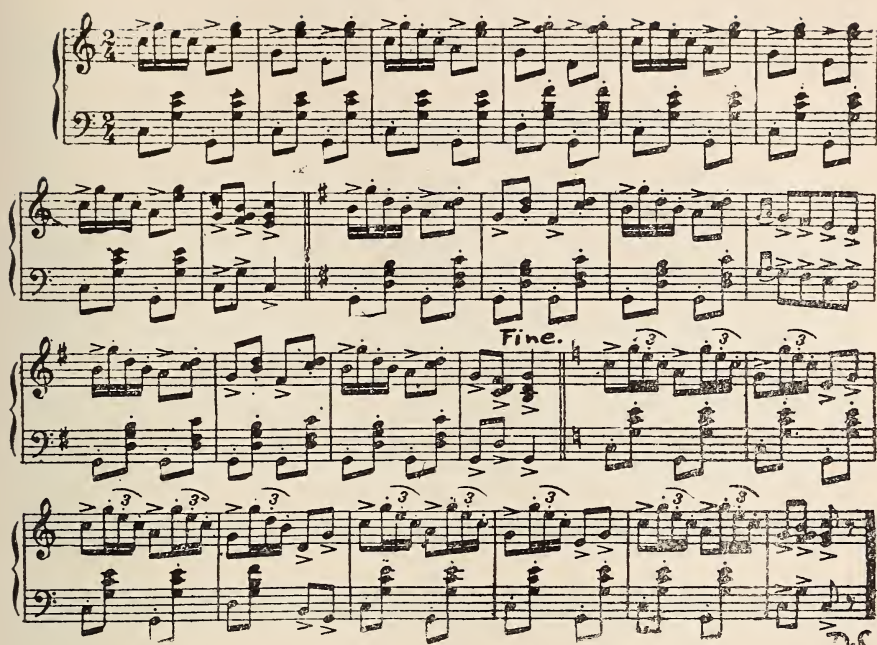
- | | |
|--|--------------|
| I. Clap hands against thighs (1), clap own hands (2), clap hands with partner (3). | 1 measure. |
| Repeat (1-3). | 1 measure. |
| Clap hands against thighs (1), clap own hands (2), clap right hand with partner (3), clap own hands (4). | 1 measure. |
| Clap left hand with partner (1), clap own hands (2), clap both hands with partner (3). | 1 measure. |
| Repeat above. | 4 measures. |
| | |
| II. Join right hands and change places with partner, with two polka-steps (1 "and" 2; 3 "and" 4). | 2 measures. |
| Face partner and clap own hands (1, 2, 3). | 1 measure. |
| Stamp three times (1, r, l). | 1 measure. |
| Repeat, returning to place. | 4 measures. |
| | |
| III. Raise arms sideward, joining hands with partner, glide-polka to the center of the circle (1-4) | 2 measures. |
| Repeat, back to place (1-4) | 2 measures. |
| Repeat, inward and outward (1-8) | 4 measures. |
| — | |
| Repeat all, ad libitum. | 24 measures. |

The motions in the first part are suggested by the old verses:

Bean Porridge hot,
 Bean Porridge cold,
 Bean Porridge in the pot,
 Nine days old.

Some like it hot,
 Some like it cold,
 Some like it in the pot,
 Nine days old.

How Do You Do?



Formation—Two by two, in couples forming a circle. Every other couple face about to make two couples facing each other. Outer hand on hip and grasp partner's inside hand.

Three glides left, and heels together (1-2-3-4) 2 measures.

Repeat back to place (5-6-7-8) 2 measures.

Join hands in a circle (two couples) and skip in a circle to the left four skips 2 measures.

Reverse, skipping to the right four skips 2 measures.

Drop hand with the opposite couple, retaining partner's hand. Walk forward three steps and close feet together on four 2 measures.

Walk back three steps and close on four 2 measures.

Walk forward three steps and close on four 2 measures.

Join right hand with opposite on the word "How," join left hand across on "do," shake hands twice on "you do." 2 measures.

Keeping hold of the opposite's hands all take seven glides to the center of the circle, and heels together on eight 4 measures.

All glide back to places 4 measures.

Millwheel (four give right hands across and skip once around, starting with the inside foot; give left hands across and skip once around in the opposite direction)	8 measures.
Hands on hips: Swing-hop left, right, left, right (Swing-hop; step left sideward (1), hop on the left foot and swing the right foot forward (2). Same right).	4 measures.
Walk forward four steps, passing the opposite couple (the girl of each couple going between the partners of the opposite couple) (1-2-3-4)	2 measures.
Step forward (5), cross the back foot in rear and courtesy to those coming from the opposite direction, with whom the dance is to be repeated, (6), step back with the back foot, (7), close feet together, (8)	2 measures.
The above figures to be continued ad lib.	—
	40 measures

Indian War Dance

The musical score is written for piano in 4/4 time, consisting of five systems of two staves each (treble and bass clef). The melody is primarily in the treble staff, while the bass staff provides harmonic accompaniment with chords and single notes. The score is divided into sections by Roman numerals: I (measures 1-5), II (measures 6-11), III (measures 12-16), and a final section (measures 17-22). Measure numbers 1 through 16 are explicitly labeled below the notes. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and dynamic markings like 'f' (forte) and 'p' (piano).

Formation—Sitting cross-legged in circle, facing in, arms folded high.

I. Pantomime.

- (a) Bend forward and back four times (1-8) 4 measures.
- (b) Bend right and left alternately (1-8) 4 measures.
- (c) Raise arms high and look up, (1-2), lower slowly, (3-4), repeat, (5-8) 4 measures.
- (d) Turn head and look to right, right hand over eyes, (1-2), look to left, left hand over eyes, (3-4), bend forward, looking forward with right hand over eyes, (5-6), jump up, flinging arms overhead and yell "Wow," (7-8). (Measures 1 to 16) 4 measures.

- II. Dance. Face to right in circle and run around counter-clockwise with Indian step. Leaning forward, knees well bent, arms bent at the elbow and fists clenched, move arms sharply up and down as the steps are taken. Leap on the left foot, swinging the right foot up in back. Repeat right. (1 measure). Three quick running steps, left, right, left. (1 measure). Repeat seven times, alternating left and right. (Measures 1-16)

16 measures.

- III. (a) Bend knee deep, slapping floor first with left hand then with right hand. (Measure 1)
 (b) Yell three times, putting left hand over mouth after each yell is started. (Measure 2)
 (c) Repeat (a) and (b) starting with the right hand. (Measures 3 and 4)
 (d) Repeat Indian step twice. (Measures 5-8)
 (e) Repeat all (a) (b) (c) (d) ending with "Wow." (Measures 9-16)

1 measure.

1 measure.

2 measures.

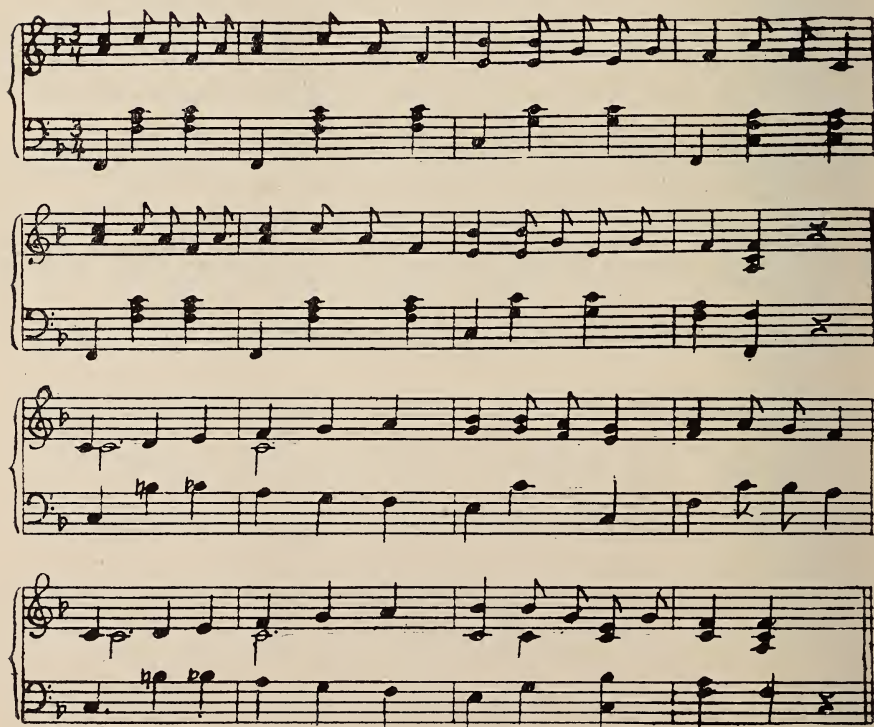
4 measures.

8 measures.

48 measures.

Reap the Flax (Swedish)

Victor record No. 17002.



Formation—Five in each line, all facing front, hands on hips. (Front rank of five) Dancers in each rank are numbered from left to right. No. 1 of each rank being the leader.

I. Gathering the flax.

- | | |
|---|-------------|
| (a) Bend and reach down to the left (seizing the flax) | 1 measure. |
| Straighten and pull hands up to waist (reaping) | 1 measure. |
| Turn trunk to the right, throwing flax to right. | 1 measure. |
| Return trunk and hands on hips. | 1 measure. |
| Repeat above. | 4 measures. |
| (b) Face left, forming flank rank (one behind the other) leader keeps hands on hips, others place their hands on the shoulders of the one in front, and starting with the right foot run in a circle clockwise, returning to original places. (Three steps to a measure). Stamp feet twice, placing hands on hips and face right on the last measure. | 8 measures. |

II. Combing the flax.

- | | |
|--|-------------|
| (a) Bend and reach down to the right, (picking up the flax) | 1 measure. |
| Straighten. | 1 measure. |
| Reach forward with the arms as if throwing the flax over the hackle (comb for dressing flax) | 1 measure. |
| Draw the arms toward the body as if pulling the flax thru the comb | 1 measure. |
| Repeat above | 4 measures. |
| (b) Same as I. (b) | 8 measures. |

III. Spinning the flax.

- (a) No. 2 and No. 5 take a step forward and turn inward, standing in front of No. 3 and No. 4 (forming a square) and join right hands across with the one on the opposite corner, left hands on hips. (These four form the spinning-wheel) No. 1 turns to face the wheel with hands on hips. (No. 1 represents the spinner).

- Starting with the inside foot the "wheel" turns in a circle clockwise with twelve running steps (three steps to a measure) 4 measures.
- Turning and grasping left hands across the "wheel" reverses, running counter-clockwise twelve steps 4 measures.
- While the "wheel" is turning No. 1 stands with hands on hips and raises and lowers the left foot (treading) and claps hands on the first beat of each measure.
- (b) Same as I. (b) 8 measures.

IV. Weaving the flax.

- (a) Same position as in III. (a)
The "wheel" stands still, with grasped hands raised high and No. 1 with twenty-four running steps moves in and out of the square and back to place. (No. 1 represents the shuttle moving in and out the loom) 8 measures.
- (b) Same as I. (b) 8 measures.

V. Taking the flax to market.

- (a) All groups of five form one large circle and run in the circle clockwise twelve steps 4 measures.
Turn and run counter-clockwise twelve steps 4 measures.
- (b) Leader of each group places hands on hips, others place hands on the shoulders of the one in front, and continue once around the circle and back to the original position. Music is repeated until all have reached their starting place. 8 measures.
- 80 measures.

Ruffy Tufty (English Country Dance)

Victor record No. 18009.

Formation—Four in a set (two couples). The couples in each set facing the opposite couple. Boy on the left of each couple. Arms swinging naturally at the sides.

- I. (a) Starting with the left foot, all run forward three steps, and meet, closing feet together on the 4th step (1-4), three steps backward to place and close (5-8) 4 measures.
Repeat (1-8) 4 measures.
- (b) Face partner, balance right sideward (1-2), left sideward (3-4), turn, in place, a complete circle to the right, with four quick running steps (5-8) 4 measures.
Repeat (1-8) 4 measures.
- (c) Couples turn inward toward one another and the boys with their left hands lead their partners outward three quick running steps and close feet together on the 4th step (1-4) 2 measures.
Couples turn inward toward one another and the boys with their right hands lead their partners back to places, three running steps and close (5-8) 2 measures.
Drop hands, and with four quick running steps, turn a complete circle in place, to the right (1-4) 2 measures.
Boys with their right hands lead the girls of the opposite couple outward three running steps and close feet together on 4th step (1-4), turn inward and with left hand lead her back to place (5-8) 4 measures.
Drop hands, turn, in place, to the right, a complete turn with four quick running steps (1-4) 2 measures.
- II. (a) Starting with the right foot, partners change places with four quick running steps, passing left shoulder to left shoulder, and facing left about on the 4th step (1-4), repeat back to place, starting with the left foot, passing on the right and facing right about on the 4th step (5-8) 4 measures.
Repeat (1-8) 4 measures.
- (b) The same as (b) in Part I. (1-16) 8 measures.
- (c) The same as (c) in Part I. (1-24) 12 measures.

- | | |
|---|--------------|
| III. (a) Partners link right arms and with 8 skipping steps swing a complete circle clockwise (1-8) | 4 measures. |
| Partners link left arms and swing a complete circle counter-clockwise (1-8) | 4 measures. |
| (b) The same as (b) in Part I. (1-16) | 8 measures. |
| (c) The same as (c) in Part I. (1-24) | 12 measures. |
| — | 84 measures. |

Sweet Kate (English Country Dance)

Victor record No. 18004.

Formation—Double circle, couples facing forward to move clockwise. Boy on the left (outside) of each couple.

- | | |
|--|-------------|
| I. (a) Starting with the outer foot, three running steps forward and close feet together (1-4), three running steps backward and close feet together (5-8) | 4 measures. |
| Repeat. (1-8) | 4 measures. |
| (b) Face partner, hands at sides. On the first note of the measure all spring on to the left foot; on the middle note partners strike right feet together, swinging them sideways from right to left (1-2) | 1 measure. |
| Repeat, springing on to right foot, and striking left feet together (3-4) | 1 measure. |
| On the first note of the third measure all clap hands; on the middle note partners strike right hands together (5-6) | 1 measure. |
| Repeat, striking left hands together (7-8) | 1 measure. |
| During the first half of the fifth measure all close fists and roll one fist over the other (as though winding); on the middle note each hold up the forefinger of the right hand (9-10) | 1 measure. |
| Repeat, holding up forefinger of left hand (11-12) | 1 measure. |
| All turn a complete turn to the right with four quick running steps (13-16) | 2 measures. |
| (c) Repeat (b) | 8 measures. |

- II. (a) Starting with the right foot partners change places with three running steps, passing left shoulder to left shoulder, and facing left about on the fourth step (1-4), return to place, starting with the left foot, passing on the right and turning right about (5-8) 4 measures.
 Repeat. (1-8) 4 measures.
 (b) and (c) Same as in Part I. 16 measures.
- III. (a) Partners link right arms, and with eight skipping steps swing a complete circle clockwise and back to places. (1-8) 4 measures.
 Same, linking left arms and swinging counter-clockwise (1-8) 4 measures.
 (b) and (c) Same as in Part I. 16 measures.
 —
 72 measures.

Grimstock (English Country Dance)

Victor record No. 18004.

Formation—Sets of three couples each all facing forward. Boy on the left of each couple. Inner hands grasped, outer hands swinging at sides.

- I. (a) Starting with outer foot, three running steps forward and close feet together (1-4), three running steps backward and close feet together (5-8) 4 measures.
 Face partner, balance right sideward (1-2), left sideward (3-4), turn in place a complete circle to the right with four quick running steps (5-8) 4 measures.
 (b) Repeat (a) 8 measures.
 (c) 1st and 2d couples change places with two skipping steps, the 1st couple passing down between the 2d couple. 1 measure.
 1st and 3d couples change places with two skipping steps, 3d couple passing up between the 1st couple 1 measure.
 2d and 3d couples change places, with four skipping steps, 2d couple passing down between the 3d couple 2 measures.

- 1st and 2d couples change places, with two skipping steps, 1st couple passing up between the 2d couple 1 measure.
- 1st and 3d couples change places, with two skipping steps, 3d couple passing down between the 1st couple 1 measure.
- 2d and 3d couples change places, with four skipping steps, 2d couple coming up between the 3d couple 2 measures.
(These changes are continuous without a pause between measures).
- II. (a) Starting with the right foot partners change places, passing left shoulder to left shoulder, and facing left about on the fourth step (1-4), repeat back to place, starting with the left foot, passing on the right and facing right about on the fourth step (5-8) 4 measures.
- Face partner, balance right sideward (1-2), left sideward (3-4), turn in place a complete circle to the right with four quick running steps (5-8) 4 measures.
- (b) Repeat (a) 8 measures.
- (c) As (c) in Part I., partners facing with both hands joined and galloping sideward instead of skipping. (Couple on the outside dropping hands as the other couple passes between them) 8 measures.
- III. (a) Partners link right arms and with eight skipping steps swing a complete circle clockwise (1-8) 4 measures.
- Face partner, balance right sideward (1-2), left sideward (3-4), turn in place a complete circle to the right with four quick running steps (5-8) 4 measures.
- (b) As (a), linking left arms and skipping counter-clockwise in the circle, then balancing right and left and turning around to the right (1-16) 8 measures.

- (c) All join hands in circle and skip in the circle
clockwise eight skips (1-8) 4 measures.
Turn, and eight skips counter-clockwise back
to places 4 measures.
—
72 measures.

Mage on a Cree (English Country Dance)

Victor record No. 18009.

Formation—Single circle of eight (four couples), facing inward, hands joined. Boy on the left of each couple. Couples numbered, clockwise, 1, 2, 3, 4.

- I. (a) Starting with the left foot, three running
steps forward and close feet together on
4th step (1-4), three running steps back-
ward and close (5-8) 4 measures.
Face partner (arms at sides) balance right
sideward (1-2), left sideward (3-4), turn in
place, a complete circle to the right, with
four quick running steps (5-8) 4 measures.
(b) Repeat (a) (1-16) 8 measures.
(c) Boys run forward, turn left about, facing out-
ward, join hands and run once around the
circle, clockwise, 8 steps (1-8) 4 measures.
Each boy, joining both hands with the girl
on his left, swings her around, clockwise, a
complete circle, with 8 skipping steps (1st
boy swings 2d girl; 2d boy swings 3d girl,
etc.) (1-8) 4 measures.
(d) Girls run forward, turn left about, facing
outward, join hands and run once around
the circle, clockwise, 8 steps, and back to
places (1-8) 4 measures.
Boys swing their partners (1-8) 4 measures.
- II. (a) Starting with the right foot, partners change
places, passing left shoulder to left shoul-
der, and facing left about on the 4th step
(1-4), repeat back to place, starting with
the left foot, passing on the right and
facing right about (5-8) 4 measures.

- Face partner (arms at sides) balance right sideward (1-2), left sideward (3-4), turn, in place, a complete circle to the right with four quick running steps (5-8) 4 measures.
- (b) Repeat (a) (1-16) 8 measures.
- (c) Boys, with 8 skipping steps, skip half-way around the circle, clockwise, passing in front of the 1st girl on his left and in rear of the 2d girl, and stopping at the opposite place (1-8) 4 measures.
- Girls, starting with the left foot, run forward three steps and close feet together on the 4th step (1-4), return to places, starting with the right foot and making a complete turn to the right as they do so (5-8) 4 measures.
- (d) Boys, with 8 skipping steps, skip half-way around the circle, clockwise, back to places; passing in front of the girl on their left and in rear of their partners (1-8) 4 measures.
- Girls repeat the last four measures in (c) (1-8) 4 measures.
- III. (a) Partners link right arms and with 8 skipping steps swing a complete circle clockwise (1-8) 4 measures.
- Face partner, balance right sideward (1-2), left sideward (3-4), turn, in place, a complete circle to the right with four quick running steps (5-8) 4 measures.
- (b) Repeat (a), starting with linking left arms and swinging counter-clockwise (1-16) 8 measures.
- (c) Each boy, joining both hands with the girl on his left, swings her once-and-a-half round, clockwise, with 8 skipping steps (1-8) 4 measures.
- Each boy moves around one place, clockwise, and swings the next girl once-and-a-half round (1-8) 4 measures.
- (d) Continue, as in (c), back to original places (1-16) 8 measures.
-
- 96 measures.

GAMES

GRADES V-VI

Select suitable games from the previous grades.

Long Jumping Rope

Repeat the exercises of previous grades. The difficulties may be increased by introducing quarter and half turns while jumping, also by having a new pupil run into the rope after every swing until six or eight are in, and have them run out in the same order, also by always keeping a stated number in the rope—when one runs out, the next in order runs in.

Indoor Relay Race

The first child in each alternate row, at a signal from the teacher, leaves his seat on the right side, runs forward around his seat and then to the rear completely encircling his row of seats until his own is again reached. As soon as he is seated, the child next behind him encircles the row of seats, starting to the front on the right side and running to the rear on the left side. This continues until the last child has encircled the row and regained his seat. The row wins whose last player is first seated.

Double Dodge Ball

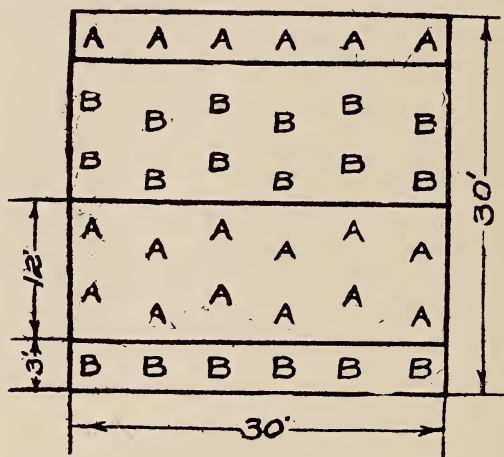
The game is the same as dodge ball but two balls are used instead of one. It is a game in which the defending team seldom lasts long. To pick the winning team the game must be timed, the team staying in the circle longest wins the game. It is advisable to have two rooms play at a time so as to have enough players for a separate team of girls and boys. Let one teacher take the boys and the other take the girls.

Base Dodge Ball

Place small circles (about 2 feet in diameter) around a periphery of a large circle having a diameter of from 45 to 50 feet. The players of one team, the basemen, occupy the bases, and a like number of players who roam about inside of the large circle. A volley ball or basketball is used. This ball must always pass through the hands of three basemen before it may be thrown at a player inside the circle. If the player is hit, he is out of the game. If, however, the player catches the ball, he may, from where he

caught the ball, throw this at a baseman who may not leave his base. If the baseman is hit, he is out of the game. Should he, however, catch the ball, he keeps his place and again starts the game by throwing the ball to one of his team-mates. If one or more basemen are put out of the game, the other basemen may run and occupy the empty bases.

After playing five minutes, or any other specified time, count the number of players left on each team, and then change places. At the end of the second half, again count the players. The side having the greater number is the winner.



End Ball

The field is a thirty foot square divided into two equal parts. Across the outside end of each field is a smaller field or base, three or four feet deep. Any number may play. They are divided into two teams. About one-third of each team are basemen, who take their places in the base or outer field at one end, while the others are guards and their places in the inner field on opposite side of the center line. The game may be played in halves of five minutes or for any length of time. Play is continuous during this time. A point is made whenever a baseman catches the ball (a basketball) from a guard of his own team.

Rules. The game is in charge of a referee, who calls all fouls. At the beginning of the game (or at the beginning of each half) he tosses the ball up in the center, between two opposing guards. All players must keep within their own fields. If the ball rolls or is thrown over the boundary line of any field, the

player nearest the line in that field gets the ball and brings it to the line at the point where it crossed. From there he throws the ball to one of the players in the same field.

Rider Ball (Horse and Rider)

Formation: Flank circle formation, pupils facing toward center. No. 1 on the inside carries No. 2 on his back. No. 2 is the "rider." No. 1's take a stride position sideward bracing themselves by placing hands on knees. The body is bent forward so the riders can readily mount by straddling their backs and holding themselves by pressure of the knees. After the riders are mounted a basket ball is thrown from one to the other. When one of the riders misses the ball all must jump down and run. One of the "horses" picks up the ball and commands "Halt." All riders then stand still while the person holding the ball must try to hit one of the riders. The riders may dodge but must not leave their places. If the player succeeds in hitting him all exchange places; horses becoming riders and vice versa. Thus the game continues.

Long Base

A playground ball game in which any number from eight to thirty may play satisfactorily. It is especially adaptable to school needs for the following reasons: Small space required. Pupils conduct play with little supervision. Requires but little equipment. Gives sufficient exercise without being violent. Affords opportunity for a large number to take part. Very little danger.

The Game: Nearly all the rules governing Long Base are the regular Base Ball rules except where the position of bases would necessitate changes.

Grounds: Home base as in Base Ball. Pitcher's box from fifteen to thirty feet from home base according to the size of the grounds. Long base is where second base is in Base Ball, fifteen feet to thirty feet back of the pitcher's box. There are no first or third bases. The long base is an area about three feet wide and from five to fifteen feet long running across a line drawn through home base and pitcher's box. Lines drawn from the ends of long base to home plate define the ground.

Position of Players: The pitcher, catcher and long baseman hold positions as indicated. All others are fielders and may play any place they desire, or where they are placed by the director.

How the Game is Played: A soft ball (preferably a "12" or "14" playground ball) is pitched underhanded to the batter. If the ball is hit he must run to long base. There are no fouls. Three strikes and the batter is out. Four balls and he passes to long base. Players already on long base are not forced off but may wait until they have a chance to run in home without being put out. Any member may run home at one time but may not return to long base after having left once, except in case of a caught fly ball in which case all must return to long base before they may run home.

Balk: Balk as in Base Ball. Only one player may advance a base on a balk.

Dead Ball: If batter is struck with pitched ball, ball is dead until pitcher has it in his box and players may not run. Batter is not allowed to take a base on a dead ball.

Man is Out: If touched with ball by any player before reaching long base after batting ball. If any player having ball in his hand touches home base before runner returning from long base. It is not necessary to touch runner with ball when returning home. If he strikes at the ball, misses it and the ball strikes him. If he runs out of bounds or dodges man with ball. If he throws bat. If he has started home on fly ball which is caught and is touched with ball before he can return to long base. If he refuses to run instantly after hitting ball. If he misses or strikes at ball three times. If any player on side at bat purposely interferes with ball or players on opposite side.

Three Outs: When three outs are made the side is out.

Length of Game. Nine innings shall constitute a regular game or match game but for playground use at schools it is advisable to play a certain number of minutes. From forty-five minutes to one hour.

Three Deep

Form a circle, facing inward; alternate one step in front of those standing to their right, facing the same way. The players are now arranged in pairs. A runner and catcher are chosen; the former runs around the outside of the circle and steps in front of some couple; there will then be three standing in front of each other. The last one then becomes the runner. The catcher must try to touch the runner, or the rear one of the three, whereupon he becomes runner and the other catcher.

The success of the game depends upon the frequent changing of places. No runner should pass more than half way around the

circle before stepping in front of some one. Running through the circle is not allowed.

This game may be varied by having the couples face each other and the runner stepping between them. The one he faces remains, the other becomes the runner.

Hopping Circle

For this game a rope, or strong cord, ten or fifteen feet long, with a heavy, but soft, object at one end, is required. A small bag filled with sand is the best, but an old overshoe or a piece of garden hose makes an excellent substitute.

Form a circle, facing inward. One player, in the center, swings the rope to the ground and near the players' feet in such a manner that the pupils must jump in order to allow it to pass. Whoever stops the rope is out and steps aside.

This may be played by running around in a circle in the opposite direction from which the rope is swung, jumping as before to let the rope pass. Also by those forming the circle facing outward.

Last Couple Out

A number of couples stand behind each other. Before them stands the catcher, who calls: "Last couple out"—one, two, three! clapping hands three times. At this call the last two separate, run on opposite sides of the players and try to join hands before the catcher tags one of them. If the catcher succeeds in tagging one, he becomes partner of the one not tagged, and they take their place in front of the others, while the one tagged becomes the catcher. In case the last ones join hands before one is tagged, they take first place and the catcher calls again.

Number Race

Formation—Two or more lines. Number the pupils in each line consecutively from one up.

The leader calls a number, and all those who were given that number run around their respective lines, either forward around the first, then back and around the last to their place, or in the opposite direction, as stipulated. The one returning first wins. All pupils must start on the same side, so as to avoid collisions.

In the class room this may be played by having the pupils of each section run around their seats as they are called, the class being seated. The pupils are numbered from front to rear.

Passing Relay

The players form in lines, one behind the other, a few feet apart. The leader of each rank is provided with a bean bag, or ball, or any other object. The bag is passed from one player to the next. When the last player of each side gets it, he runs to the head of the line, standing in front of the first, while the others move back. He then sends it on its journey down the line again. This is repeated until the original first player is again in his place at the head of the line. The side finishing first wins.

This game may be played by standing in lines, one player behind the other, and passing the bag over the heads or on the sides of the players.

It may be also played by standing in straddle position, and passing backward between the legs of the players.

Over and Under

Arrange players in two or more lines, standing in straddle position. The first player has the bag or ball. At the signal it is passed over the heads until it reaches the last, who runs forward and starts the bag or ball by passing it between the legs of the pupils (under). When the last one goes to the front he starts it overhead, and so on. Continue until the first is again in front. May also be played by throwing for Basketball Goal, after each passage down the line. Each one has three trials, and if Goal is not made, the player starts the ball from the head of the line. Points may be counted for Goals made. With a ball this may also be played by throwing over the head and rolling between the legs.

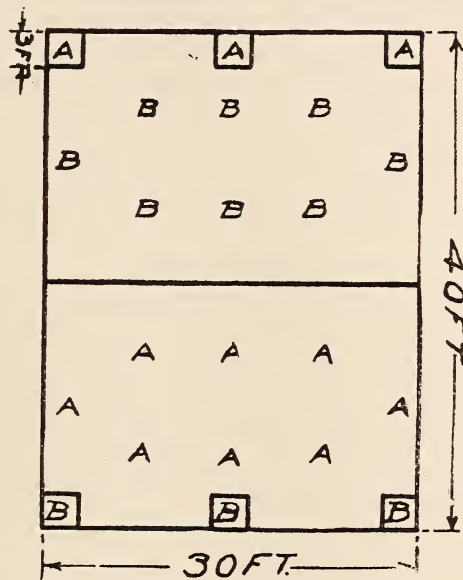
Traveling Ball

Pupils stand in a circle, shoulder to shoulder, facing inward. A runner is stationed outside of the circle. A large ball or bean bag is passed back and forth from one player to the other, pursued by the runner, who tries to tag the person holding the ball at that instant. If he succeeds in tagging one, they change places, and the tagged one becomes runner.

Corner Ball

The field is an oblong 30x40 feet divided into two equal parts. Any space may be used if the size is not available. Each part contains two bases, placed in the far corners. A third may be added if desired. (See diagram). Any number may play. They

are divided into two teams. Two players of each team are basemen and the others are guards. Their positions are shown in the diagram. The bases are three feet square. The object of the game is to throw the ball from a guard to a baseman of the same team. The basemen must catch the ball on the fly. The game is played in halves of five (5) or more minutes each. Play is continuous during the time, the only stop being that made to call a foul.



A point is made whenever a basemen catches a ball, (a basketball) from one of the guards of his own team. It must be a fair throw, that is, the ball must not touch the ground, wall or ceiling, before being caught by a basemen. Guards are not allowed to cross the center line, nor to step into the bases, nor out of the field of play. Basemen must always have both feet in their bases, but they are allowed to jump up to catch the ball. The game is in charge of a referee who calls all fouls. At the beginning of each half, he tosses the ball up in the center of the field, between two opposing guards. In case of a foul, he gives the ball to a guard of the other team.

There shall be a scorer, who is also timekeeper. If in the course of play the ball rolls or is thrown off the field it shall be brought back by a guard of the team whose line it crossed. He shall put the ball in play by standing on the line at the place where the ball left the field, and throwing it to one of the guards of his own team.

Fouls are made as follows: 1. Carrying the ball (taking more than one step). 2. Striking or touching the ball when it is in the hands of a player. 3. Holding, pushing, striking or tripping an opponent. 4. Stepping across the center line, or out of the field, with one or both feet, or on the bases of the opponents. 5. When a basemen steps out of the base with one or both feet.

Throw Ball

Players stand in a circle about three feet apart. One player is in the center. A large ball is thrown by the players from one to the other. The one in the center tries to get the ball; if successful he changes places with the player who last touches it. A player who throws over the heads of the players so that the ball leaves the circle, or a player who allows a properly-thrown ball to pass, changes places with the one in the circle.

Straddle Ball

Players stand in a circle in straddle position, the feet touching. One is in the center. The latter tries to throw a basketball between the legs of one of the players. The players try to prevent this by stopping the ball with their hands. Those forming the circle may not leave their places; whoever moves his feet must go in the center. Also the one who lets the ball through must change with the one in the center.

GRADES VII-VIII

GYMNASTICS

GRADES VII-VIII

Lesson I

I. Raise heels and raise arms forward—1. Lower—2. Bend knees half-deep and raise arms forward—3. Return—4.

II. Raise arms sideward and turn head left—1. Return—2. Raise arms sideward and raise chest—3. Return—4.

III. Raise heels and raise arms forward—1. Return—2. Raise left leg forward and raise arms sideward—3. Return—4.

IV. Step left forward and raise arms sideward—1. Return—2. Lower trunk forward and raise arms sideward—3. Return—4.

V. Four change-steps forward—begin 1-8. Face left about in four steps—face 9-12. March in place—march 13-16. Repeat.

VI. **Hands on hips—place.** Stride left sideward and raise arms sideward—1. Turn trunk left—2. Return—3-4.

VII. March in place facing left on the first of every four steps—march—1-16. Repeat, facing right.

VIII. Raise arms sideupward and inhale—inhale. Lower and exhale—exhale.

Lesson II

I. **Arms for strike—bend.** Step left forward and strike sideward—1. Turn head left—2. Return—3-4.

II. Stride left forward and raise hands front of shoulders—1. Lower head backward—2. Return—3-4.

III. Raise left leg forward and raise arms sideward—1. Turn head left—2. Return—3-4.

IV. Stride left sideward and bend arms for thrust—1. Lower trunk forward—2. Return—3-4.

V. Four gallops left forward—begin 1-4. In place—march 5-8. Repeat right 9-16. Face left about and repeat 1-16.

VI. Stride left forward and raise arms sideward—1. Turn trunk left—2. Return—3-4.

VII. March in place, facing left or right, or left about or right about on command. Example: In place—March. After the class has taken a few steps in place give the command to face in the desired direction. The class continues to march in place until the command Halt! is given.

VIII. **Hands on hips—place.** Raise chest and inhale—inhale. Lower and exhale—exhale.

Lesson III

I. **Arms bent for thrust—bend.** Lunge left sideward and thrust sideward—1. Turn head left—2. Return—3-4.

II. Lunge left forward and raise arms sideward—1. Raise chest—2. Return—3-4.

III. Raise the left leg backward and bend arms for thrust—1. Lower trunk one-half forward—2. Return—3-4.

IV. **Stride left sideward—stride.** Lower trunk one-half forward and raise arms sideward—1. Turn head left—2. Return—3-4.

V. **Hands on hips—place.** Four step-hops forward—begin 1-8. Face left about in four steps—face 9-12. Clap hands four times—clap 13-16. Repeat.

VI. Lunge left sideward and raise arms sideupward—1. Bend trunk right—2. Return—3-4.

VII. Marching in place; forward; backward; turning left or right about; four steps for each, on command. Example: In place—march 1, 2, 3, forward, 1, 2, 3, backward, 1, 2, left about, 1, 2, halt, 4.

VIII. Inhale and raise hands front of shoulders—inhale 1-4. Lower and exhale—5-8.

Lesson IV

I. Stride left sideward and raise arms sideward—1. Raise chest—2. Return—3-4.

II. Place left foot sideward, bend right knee and place hands on hips—1. Turn head left—2. Return—3-4.

III. Raise left leg sideward and raise arms sideward—1. Lower trunk right sideward—2. Return—3-4.

IV. **Hands on hips—place.** Lunge left forward—1. Lower trunk one-half forward and straighten arms sideward—2. Return—3-4.

V. Four glide-hops forward—begin—1-8. Eight marching steps backward—march—9-16.

VI. Stride left sideward and raise hands front of shoulders—1. Turn trunk left and straighten arms sideward—2. Return—3-4.

VII. Stand jump in place in five counts. Raise heels—1. Bend knees one-half deep—2. Jump upward and come to squat stand (knees bent)—3. Straighten knees—4. Lower heels—5.

VIII. Bend arms to thrust, raise chest and inhale—1-6. Lower and exhale—7-9. Pause—10-12.

Lesson V

I. **Hands front of shoulders—raise.** Lunge left forward and straighten arms sideward—1. Lower head backward—2. Return—3-4.

II. Raise hands front of shoulders—1. Raise chest and straighten arms sideward—2. Return—3-4.

III. Raise left leg and arms forward—1. Move arms sideward—2. Return—3-4.

IV. **Arms bent for thrust—bend.** Straighten arms upward—1. Lower trunk forward and arms to sideward—2. Return—3-4.

V. Eight skipping steps forward and face about in four marching steps—skip—1-12. Repeat.

VI. **Hands front of shoulders—raise.** Turn trunk left and straighten arms sideward—1. Raise arms upward—2. Return—3-4.

VII. Stand jump forward in five counts, distance about two feet—1-5.

VIII. Inhale and raise arms foreupward—inhale—1-6. Lower arms sidedownward and—exhale—7-9. Pause—10-12.

Lesson VI

I. **Arms bent for thrust—bend.** Lunge left sideward and thrust sideward—1. Change (reverse) knee bending—2. Return—3-4.

II. Raise arms foreupward—1. Lower to sideward, palms upward and raise chest—2. Return—3-4.

III. Raise left foot backward and raise arms sideward—1. Straighten left leg backward and raise arms upward—2. Return—3-4.

IV. **Stride left sideward—stride.** Lower trunk forward and raise arms sideward—1. Place hands front of shoulders—2. Return—3-4.

V. **Hands on hips—place.** Two rocking steps sideward left and right—begin—1-6.

VI. **Hands on hips—place.** Stride left sideward—1. Bend left knee and bend trunk right—2. Return—3-4.

VII. Change-step left and right forward—begin 1 and 2, 3 and 4, four steps in place—5-8. Repeat—9-16. Repeat starting change-step left backward—1-16.

VIII. Inhale and place left foot backward, same time move arms obliquely backward outward, palms facing outward, chest well elevated—1-4. Exhale and return—5-8.

Lesson VII

I. Lunge left forward and swing arms foreupward—1. Lower arms sideward—2. Return—3-4.

II. Raise arms sideward—1. Raise chest and place hands front of shoulders—2. Return—3-4.

III. Rise on toes and raise arms sideward—1. Raise arms upward—2. Return—3-4.

IV. **Hands on hips—place.** Lunge left sideward—1. Change knee bending and lower trunk forward—2. Return—3-4.

V. Mazurka-balance-step left sideward—begin—1-3. Right—4-6. Three steps forward—7-9. Point right foot forward—10-12. Repeat marching backward, starting balance-step to the right.

VI. **Hands on hips—place.** Lunge left sideward—1. Change knee bending and lower trunk right—2. Return—3-4.

VII. Heel and toe polka forward left and right (count 1, 2, 3 and 4, 5, 6, 7 and 8) alternated with eight marching steps in place—9-16. Repeat backward.

VIII. West Point breathing—inhale—exhale. Keeping hands at side the arms are rotated outward until the palms face directly forward during the inhalation; on the return movement the arms are returned to position and exhalation occurs.

Lesson VIII

I. **Arms bent for strike—bend.** Place left foot forward—1. Lunge left forward and strike sideward—2. Return—3-4.

II. Raise arms forward—1. Raise chest, move arms upward and lower sideward with palms up—2. Return—3-4.

III. **Hands on hips—place.** Raise left foot backward—1. Straighten left leg backward and lower trunk one-half forward—2. Return—3-4.

IV. Close fists and bend backward—1. Straighten—2. Bend forward touching floor with knuckles, keeping knees straight—3. Straighten—4.

V. **Hands on hips—place.** Two swing-hops forward left and right alternated with four marching steps in place—begin 1-8. Repeat backward—9-16.

VI. Turn trunk left and raise arms sideward—1. Bend trunk backward—2. Return—3-4.

VII. Stand jump upward in place, swinging arms foreupward and downward on 3. 1-5.

VIII. Raise arms forward, move arms sideward and inhale—inhale 1-6. Lower and—exhale 7-9. Pause 10-12.

Lesson IX

I. Stride left sideward and raise arms sideward—1. Bend left knee and raise arms upward—2. Return—3-4.

II. **Stride left sideward—stride.** Turn trunk left and raise hands front of shoulders—1. Raise chest and straighten arms sideward—2. Return—3-4.

III. Rise on toes and raise arms sideupward—1. Bend knees deep and lower arms sideward—2. Return—3-4.

IV. **Stride left sideward—stride.** Turn trunk left and raise arms sideupward—1. Bend trunk backward and lower arms sideward—2. Return—3-4.

V. Polka-step forward left and right (count, 1 and 2 hop, 3 and 4 hop) alternated with four marching steps in place. Repeat forward. Face left about in four steps and repeat.

VI. **Stride left sideward—stride.** Turn trunk left and raise arms sideupward—1. Bend trunk left and lower arms sideward—2. Return—3-4.

VII. Stand jump in place with one-fourth turn on 3. 1-5. Same turning right.

VIII. Raise arms sideward, place hands front of shoulders and inhale—inhale 1-6. Hold position 7-9. Lower and exhale 10-12.

Lesson X

I. Place left foot forward and bend arms to thrust—1. Lunge left forward and thrust sideward—2. Return—3-4.

II. **Stride left forward—stride.** Turn trunk right and raise arms forward—1. Lower head backward and move arms sideward, palms upward—2. Return—3-4.

III. Raise left leg forward and hands front of shoulders—1. Raise left foot backward and move arms sideward—2. Return—3-4.

IV. Lower trunk forward and raise hands front of shoulders—1. Return—2. Turn trunk left and raise arms sideward—3. Return—4.

V. Three mazurka-hops left forward—begin 1-9. Three steps in place 10-12. Repeat right 1-12.

VI. **Stride left sideward—stride.** Turn trunk left and bend arms for thrust—1. Bend trunk left and thrust arms sideward—2. Return—3-4.

VII. Stand jump in place, swinging arms foreupward and downward on 3. 1-5.

VIII. West Point breathing—inhale—exhale. (See Lesson 7, Exercise 8).

RHYTHMIC STEPS

GRADES VII-VIII

Review steps of the previous grades.

Glide-Hop or Glide-Balance-Hop

2-4 time. Glide left forward (transferring weight to left foot)—1. Hop in place with the right leg raised backward, leaning body slightly forward—2. Same right—3-4. (The number of hops that follow the glide may be increased—thus changing the rhythm).

Mazurka-Hop

3-4 mazurka time, the first count being accented. Glide left forward—1. Displace left foot with a hop on the right, the left being raised forward—2. Hop on right foot and bend left knee so that the left foot is in front of the right knee—3. Repeat right.

Combinations

1. Four balance-hops forward beginning left—1-8. Four polka-steps forward beginning left—9-16. Repeat beginning right.

2. Two balance-hops forward beginning left—1-4. Two polka-steps forward—5-8. Two swing-hops forward—9-12. Two polka-steps forward—13-16.

3. As (2) add following arm movements: Raise arms sideward on the balance-hop left and right, 1-4, place hands on hips on the polka-step 5-8, raise right arm in front of chest, left arm sideward, 1-2; change same opposite, 3-4, hands on hips, 5-8.

4. Four balance-hops forward beginning left, 1-8; three-step-turn left 1-4; same right, 5-8.

5. As (4) add arm movements as follows: Raise left arm to one half circle over head, on the balance-hop left and raise right arm on balance-hop right. These arm movements are to be taken with the first step.

6. Three mazurka-hops left sideward, 1-9, stamp three times in place beginning left 10-12, same right, 1-12.

7. One mazurka-hop left forward, 1-3, rocking-step, 4-6. Same beginning right, 1-6.

8. Combination of mazurka-hop and cross-step-turn. Three mazurka-hops left sideward, 1-9; and cross-step-turn, 10-12. Same right, 1-12.

9. Two mazurka-hops, 1-6; cross-step-turn, 7-9; three stamps beginning left, 10-12.

10. Combination of balance-hop and mazurka-hop in three-quarter rhythm. Two balance-hops forward beginning left (hopping twice), 1-6; one mazurka-hop forward left and three stamps, 1-6. Same right, 1-12.

11. As (10), add raising left and right arm alternately to one-half circle over head on the balance-hops.

12. Combination of polka-hop, cross-step-turn and swing-hop. Two polka-steps on place beginning left, 1-4; cross-step-turn left, 5-6; swing-hop (swinging right leg forward), 7-8.

13. Combination of heel-and-toe-polka and heel-and-toe-balance-hop. Heel-and-toe polka forward left and right, 1-8; heel-and-toe-balance-hop forward left and right, 1-8.

14. Combination of heel-and-toe-balance-hop forward and polka-step backward. Two heel and-toe-balance-hops forward, 1-8; four polka-steps backward, 9-16.

15. Combinations of mazurka-hop forward beginning left, 1-6; three glides left, 7-9; three glides right, 10-12.

RHYTHMIC PLAYS

GRADES VII-VIII

Junior High Schottische

Music, My Little Persian Rose, or any well accented schottische.

Formation—Sets of four all facing in same direction. Couples join inside hands and join outside hands with other couple of the set. Couple No. 1 in front, couple No. 2 in rear.

- | | |
|--|-------------|
| I. Schottische forward left and right (1-8) | 2 measures. |
| 1st couple drop inside hands (keeping outside hands joined with couple No. 2) and swing around to the rear with four swing-hops, finishing in rear of second couple and regrasping hands (1-8) | 2 measures. |
| Repeat above, couple No. 2 leading and swinging (1-16) | 4 measures. |
| II. Schottische forward left and right (1-8) | 2 measures. |
| Keeping all hands joined, couple No. 1 backs under the upraised hands of the 2d couple, who continue to pass forward turning under their own upraised arms with four swing-hops (1-8) | 2 measures. |
| Repeat above, couple No. 2 leading and backing under (1-16) | 4 measures. |

III. Schottische forward left and right (1-8) 2 measures.

Last couple drop inside hands and keeping outside hands joined with 1st couple swing around backward with four swing-hops and finish in front of couple No. 1 regrasping hands. (Couple No. 1 take two swing-hops backward and two in place while 2d couple are swinging) (1-8)

2 measures.

Repeat above, couple No. 2 leading and couple No. 1 swinging around (1-16)

4 measures.

IV. Schottische forward left and right (1-8) 2 measures.

Keeping all hands joined, couple No. 2 pass up under the uplifted arms of 1st couple, who turn under their own upraised arms with four swing-hops moving backward as they turn (1-8)

2 measures.

Repeat above, couple No. 2 leading and couple No. 1 passing up under (1-16)

4 measures.

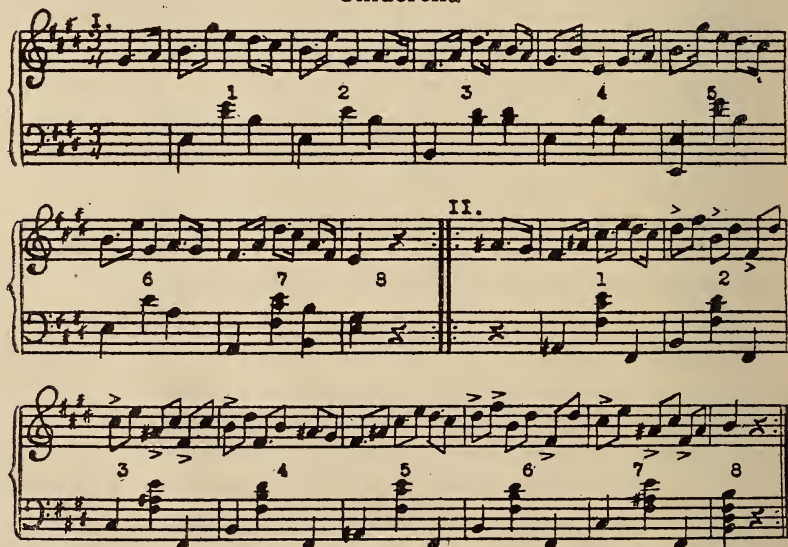
Repeat all, ad libitum.

32 measures.

Schottische-step: Glide left obliquely forward (1), close right to left (2), glide left obliquely forward (3), hop on left and swing right foot forward, toes pointing down (4), repeat right (5-8).

Swing-hop. Step left forward (1), hop on left foot and swing right foot forward, toes pointing down (2), repeat right (3-4).

Cinderella



Formation—Circle, in couples, inside hands joined, outside hands on hips. Every other couple face about, forming sets of four. Boy on left of each couple.

- I. Mazurka balance-step, starting with inside foot and stepping toward partner, swinging the arms in the direction of the movement (1-3). Repeat in opposite direction, stepping away from partner (4-6) 2 measures.

With six steps the girls cross to opposite partners. The boys, with hands on hips, continue to balance in place 2 measures.

With new partners repeat the balance(1-6) and take six steps back to original places (7-12) 4 measures.

Repeat all, boys crossing over and back 8 measures.

- II. Face partner, join both hands and take three mazurka-hops toward the opposite couple, crossing them on the right, and make three stamps (1-12) 4 measures.

Take three mazurka-hops back to place, crossing on same side as before, and finish with one stamp (1-12) 4 measures.

With hands still joined, mazurka balance-step away from opposite couple (1-3), toward opposite couple (4-6), lifting arms and keeping hands joined partners turn under own arms, (churn) (7-12) 4 measures.

Drop hands and walk nine steps forward, the girl passing between the opposite couple, and finish with one stamp. This will bring each couple in front of a new couple 4 measures.

Repeat all, ad libitum.

—
32 measures.

Virginia Reel

Formation—Sets of not more than four couples each, partners facing each other. Boys in one line, partners opposite.

1st girl and last boy forward, bow and back to place

4 measures.

- 1st boy and last girl repeat 4 measures.
- 1st girl and last boy forward, join right hands,
swing and back to place 4 measures.
- 1st boy and last girl repeat 4 measures.
- 1st girl and last boy forward, join left hands,
swing and back to place 4 measures.
- 1st boy and last girl repeat 4 measures.
- 1st girl and last boy forward, join both hands,
swing and back to place 4 measures.
- 1st boy and last girl repeat 4 measures.
- 1st girl and last boy forward, move around one
another back to back, and return to place 4 measures.
- 1st boy and last girl repeat 4 measures.
- 1st girl and 1st boy turn each other with right
hand and "reel" down the set, girl turning the
boys, and the boy the girls. On meeting at the
foot join both hands and glide up the center.
On reaching the top, drop hands, separate and
march around outside their lines, girl to the
right, boy to the left. 1st couple on meeting at
the foot form arch with both hands, under
which the lines pass, led by the bottom couple.
The last couple now become the head couple,
the 1st couple remaining at the foot, and the
dance is repeated from the beginning.

To have each set work in unison the teacher may
call the various figures in order. The first 8
measures of the music should be repeated three
times, the second 8 measures repeated twice,
the third 8 measures started with the turning
and reeling of the first couple down the set.

The Irish Lilt

Victor record No. 17331.

The musical score for 'The Irish Lilt' is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 8/8. The first system begins with a piano (p) dynamic. The second system includes a forte (f) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

Formation—Class in open order, as for exercises.

- I. Hop on left foot and raise the right leg forward (1), hop on left foot and swing right leg sideward (2), spring to right foot and raise left leg backward (3), hop right and hold left leg in same position (4) 2 measures.

Repeat all right and then left (5-12) 4 measures.

- Jump to side stride position (13), jump with feet together (14), hop on left foot and swing right foot forward (15), hop on left foot and bend right knee at right angles, knee raised high (16) 2 measures.

(Counts 13 to 16 make what is called the "Break," and this is the finish for each part of the lilt).

- II. Hop left and tap right toe forward (1), hop left and strike right heel in place of toe (2), hop left and tap right toe behind left heel (3), hop left and raise right leg forward (4), repeat right and then left (5-12), "break" (13-16) 8 measures.

- III. Hop left and raise right leg sideward (1), hop left and swing right leg forward (2), hop left and quickly flex and extend right knee (3), repeat (4), repeat all right and then left (5-12), "break" (13-16) 8 measures.

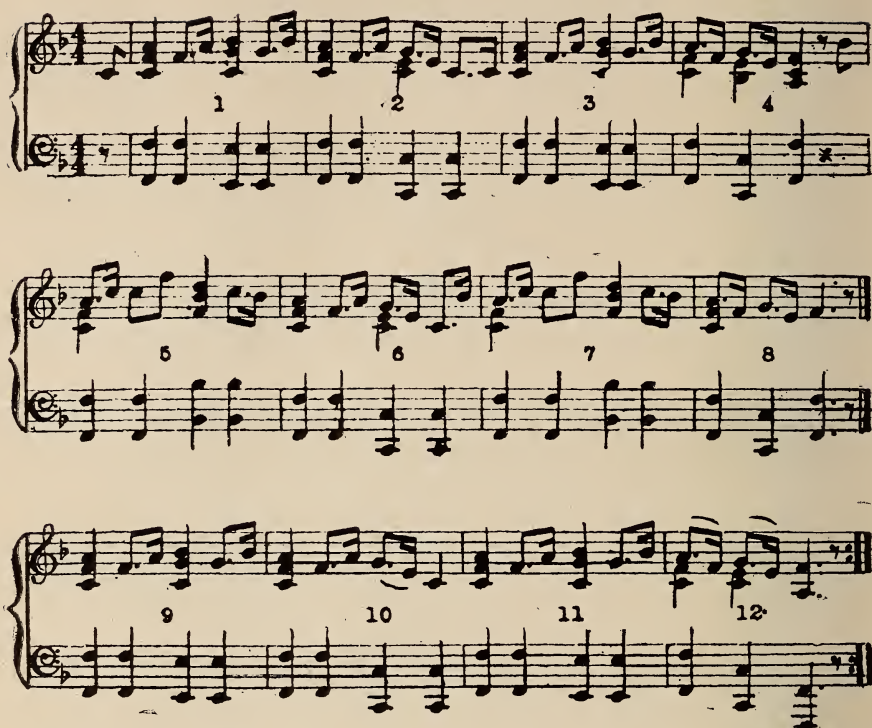
- IV. Hop left and tap right toe sideward, toeing in (1), hop left and strike right heel in place of toe (2), hop left and tap right toe behind left heel (3), hop left and raise right leg sideward (4), repeat right and left (5-12), "break" (13-16) 8 measures.

- V. Hop left and tap right toe forward (1), hop left and raise right leg forward (2), spring on right foot, crossing it over in front of left and raise left leg backwards (3), hop right and swing left leg forward (4), repeat right and left (5-12), "break" (13-16) 8 measures.

- VI. Hop left and strike right heel forward (1), hop right and strike left heel forward (2), alternate (3-14), stamp left, right, and left in the time of two counts (15-16) 8 measures.

Highland Schottische

Victor record No. 17331.



Formation—Single circle, partners facing each other. Right hand on hip, left arm raised to half circle over head.

- I. Hop on the left foot and place the right foot sideward (1), hop on the left foot and raise the right foot in front of the left knee (2), hop on left and place right foot sideward (3), hop on left and raise the right foot in rear of the left knee (4) 1 measure.
 Schottische-step right sideward (1-4) 1 measure.
 Reverse the position of the arms and repeat the above two measures to the opposite side (1-8) 2 measures.
 Repeat all, reversing arms with each change of direction 4 measures.
- II. Hook right arm with partner and place left hand on hip, starting with the right foot take three schottische-steps forward in a circle, turning clockwise (mill-wheel); release arms, one schottische-step in place with half turn toward partner (right about) (1-16) 4 measures.

Hook left arm with partner, placing right hand on hip, and starting with the right foot take two schottische-steps forward in a circle; release arms, hands on hips and take two alternate swing-hops forward right and left meeting a new partner. (Swing-hop: step forward on the right foot (1), hop on the right foot and swing the left foot forward with toe pointed downward (2). Repeat left (1-16). (Measures 9 to 12 repeated)

4 measures.

Repeat all ad libitum, advancing to a new partner each time

16 measures.

Czebogar (Bohemian)

Victor record No. 17821.



Formation—Couples, circle, facing inward, hands joined, boy on left of each couple.

- I. Seven glides to right in circle and extend left foot forward, hopping on the right on the 8th count. 4 measures.
 Repeat to left, extending right foot. 4 measures.
 All forward towards center, three steps and close feet together, (1-4), three steps backward to place and close feet together, (5-8) 4 measures.
 Facing partner, with right arm around waist and left arm extended sideward, hop on right and step forward with left foot, (1), slide right foot forward, (2), and repeat three times, turning partner clockwise, (millwheel) (3-8) 4 measures.
 - II. Finish in single circle, partners facing, boy places his hands on girl's waist, and girl places her hands on his shoulders, arms straight.
 4 stamp-closing-steps to center and return (1-16) 8 measures.
 2 stamp-closing-steps to center and return (1-8) 4 measures.
 Repeat millwheel as in I. (1-8) 4 measures.
-
- Repeat all ad libitum. 32 measures.

The Irish Jig

Victor record No. 17002.

Formation—Lines of two, all facing forward, hands on hips. No. 1 (boys) in left line. No. 2 (girls) in right line. About six feet distance between the lines.

- I. Lean body slightly forward, slide outside foot forward, bringing inside foot up behind and taking weight on to it. 1 measure.
 Hop twice on inside foot, kicking forward twice with the outside foot. 1 measure.
 Repeat twice with the same foot. 4 measures.
 Hop on inside foot and place outside foot forward.
 Hop on outside foot and place inside foot forward. 1 measure.
 Repeat, and on the last hop, turn and face partner. 1 measure.
- (The dancers are moving forward during the first six measures).

- II. Hop four times on the inside foot and at the same time tap outside foot forward four times 2 measures.
 Repeat, hopping on the outside foot. 2 measures.
 Repeat, hopping twice on the inside foot and twice on the outside foot. 2 measures.
 Starting with the inside foot and clapping hands on the first note of the measure, bend body forward and change places with partner with two running steps. 1 measure.
 (Passing partner right shoulder to right shoulder).
 Straighten body, place hands on hips and turn right about with two more running steps. 1 measure.
 Repeat the hopping and tapping, starting the hopping on the outside foot. 6 measures.
 Cross back to place as above, but remain back to back, instead of turning to face partner. 2 measures.
 Repeat the hopping and tapping, starting the hopping on the inside foot. 6 measures.
 Turn three-quarters of a turn, and finish facing front 2 measures.
- III. Jump back, landing on both feet. Hop three times on outside foot, kicking inside foot forward three times. 2 measures.
 Repeat, hopping on inside foot. 2 measures.
 Repeat, hopping on outside foot. 2 measures.
 Repeat, hopping on inside foot. (Lines are moving backward during the jumping and kicking). 2 measures.
 Leaning body slightly forward cross outside foot over inside foot leaping on it and hopping and at the same time raising inside foot backward (1), hop forward on outside foot swaying body slightly backward and kick inside foot forward (2), repeat, inside foot (3-4) 2 measures.
 Repeat six times, moving forward, and on the last count face partner with feet together. 6 measures.
- IV. Step forward with outside foot (1), place toe of inside foot in rear of heel and bend knees (2), same with inside foot (3-4), (passing partner on the right) and repeat (5-8) 4 measures.

Four swing-hops backward to place (step backward (1), hop on same foot and swing opposite foot forward (2) (1-8) 4 measures.
 Repeat above. (Counts 1-16) 8 measures.

- V. Facing partner step to side with inside foot (lines moving in opposite directions) (1), cross in front (2), step to side (3), place toe of outside foot behind heel of inside foot and bend knees (4) 2 measures.
 Repeat back to place (1-4) 2 measures.
 Repeat above, and on last count bow to partner (1-8) 4 measures.
 —
 72 measures.

If All the World Were Paper (English Country Dance)

Victor record No. 18009.

Formation—Single circle of eight (four couples), facing inward, hands joined. Boy on the left of each couple. Couples numbered, clockwise, 1, 2, 3, 4.

- I. (a) Starting with the left foot, three running steps forward and close feet together on 4 (1-4), three running steps backward and close (5-8) 4 measures.
 Face partner (arms at sides) balance right sideward (1-2), left sideward (3-4), turn a complete turn to the right with four quick running steps (5-8) 4 measures.
 (b) Repeat (a) (1-16) 8 measures.
 (c) 1st and 3d boys change places with four running steps (1-4) 2 measures.
 1st and 3d girls change places with four running steps (1-4) 2 measures.
 All grasp hands and skip clockwise in the circle, once around, 8 skips (1-8) 4 measures.
 (d) 2d and 4th boys change places with four running steps (1-4) 2 measures.
 2d and 4th girls change places with four running steps (1-4) 2 measures.
 All grasp hands and skip counter-clockwise in the circle, once around, 8 skips (1-8) 4 measures.

- II. (a) Starting with the right foot, partners change places, passing left shoulder to left shoulder, and facing left about on the 4th step (1-4), repeat back to place, starting with the left foot, passing on the right and facing right about on the 4th step (5-8) 4 measures.
- Face partner (arms at sides) balance right sideward (1-2), left sideward (3-4), turn a complete circle to the right with four quick running steps in place (5-8) 4 measures.
- (b) Repeat (a) (1-16) 8 measures.
- (c) 1st and 3d couples run three steps forward and close feet together on the 4th step (meeting face to face) (1-4) 2 measures.
- 1st boy and 3d girl joining inside hands turn outward and pass between the 2d couple, separate and return to their respective places (8 running steps); at the same time the 3d boy and the 1st girl join inside hands, turn outward and run between the 4th couple and back to their respective places (1-8) 4 measures.
- 1st and 3d boys face their partners, join both hands, swing around clockwise, separate, and return to places with four skipping steps (1-4) 2 measures.
- (d) 2d and 4th couples repeat (c) (1-16) 8 measures.
- III. (a) Partners link right arms and with eight skipping steps swing a complete circle clockwise (1-8) 4 measures.
- Face partner, balance right sideward (1-2), left sideward (3-4), turn in place a complete circle to the right with four running steps (5-8) 4 measures.
- (b) As (a), linking left arms and skipping counter-clockwise, balancing right and left and turning right (1-16) 8 measures.
- (c) 1st boy and 3d girl change places with four running steps; while the 3d boy and 1st girl do the same (1-4) 2 measures.

- | | |
|--|--------------------|
| 1st and 3d boys change places with their partners, with four running steps (1-4) | 2 measures. |
| All join hands and skip clockwise in the circle, once around, 8 skipping steps (1-8) | 4 measures. |
| (d) 2d and 4th couples repeat (c) (1-16) | 8 measures. |
| | <hr/> 96 measures. |

Parson's Farewell (English Country Dance)

Victor record No. 18009.

Formation—Four in a set (two couples). The couples in each set facing the opposite couple. Boy on the left in each couple. Arms swinging naturally at sides.

- I. (a) Starting with the left foot, couples run forward three steps and meet, closing feet together on the 4th step (1-4) 2 measures.
 Couples, four gallops left sideward (moving in opposite directions) (1-4) 2 measures.
 All, starting with the left foot, run three steps backward and close feet together on the 4th step (1-4) 2 measures.
 Couples, four gallops right sideward, back to places (1-4) 2 measures.
- (b) The two boys rise on toes (1), lower heels (2) 1 measure.
 The two girls rise on toes (3), lower heels (4) 1 measure.
 All, rise on toes (1), lower (2), rise (3), lower (4) 2 measures.
 Boys join both hands with the girl of the opposite couple and swing once around, clockwise, and back to places, with 8 skipping steps (1-8) 4 measures.
- (c) The two girls rise on toes (1), lower heels (2) 1 measure.
 The two boys rise on toes (3), lower heels (4) 1 measure.
 Repeat last six measures of (b) (1-12) 6 measures.
- II. (a) Starting with the left foot, couples run forward three steps and meet, closing feet together on the 4th step (1-4) 2 measures.
 Boys join inner hands (boy's right, girl's left) with the girl of the opposite couple and run three steps outward, closing feet together on the 4th step (1-4) 2 measures.

All turn inward, change hands and run back to place, three steps and close (1-4) 2 measures.

All drop hands, the boys giving their right hands to their partners, and run backward to original places, three steps and close (1-4) 2 measures.

(b) The two boys run two steps diagonally forward, meet, and clasp right hands (1-2) 1 measure.

Releasing right hands they clasp left hands (1-2) 1 measure.

The boys pass each other, left shoulder to left shoulder, give their right hand to the girl of the opposite couple and turn her once around finishing in the opposite boy's place (1-4) 2 measures.

The two boys meet again, clasp right, and then left hands (1-4) 2 measures.

Passing each other as before they give their right hands to their partners, turning her once in place and finishing in their original places (1-4) 2 measures.

(c) The two girls repeat (b), skipping, instead of running clasping 1st left hands then right, passing on the right and turning with the left hand instead of the right (1-16) 8 measures.

III. (a) Face partners, joining both hands, 4 gallops sideward toward opposite couple and meet (1-4) 2 measures.

Drop hands, face opposite couple, boys take girls of the opposite couple by both hands and take 4 gallop-steps sideward, couples moving apart (1-4) 2 measures.

4 gallop-steps, returning, couples moving toward each other (1-4) 2 measures.

Boys take their partners by right hand and run backward to place, three steps and close (1-4) 2 measures.

(b) Boys turn their partners, with the right hand, a complete circle, clockwise, with 4 skipping-steps (1-4) 2 measures.

Boys change places with 4 skipping-steps (1-4)	2 measures.
All join hands and skip, clockwise, once around, 4 skipping-steps (1-4)	2 measures.
Boys cross over and change places with their partners, 4 skipping-steps (1-4)	2 measures.
(c) Boys turn their partners with left hands (1-4)	2 measures.
Girls change places with 4 skipping-steps (1-4)	2 measures.
All join hands and skip once around, counter-clockwise	2 measures.
Partners change places, 4 skipping-steps (1-4)	2 measures.
	—
	72 measures.

Newcastle (English Country Dance)

Victor record No. 18004.

Formation—Single circle of eight (four couples) hands joined, facing inward. Boy on the left of each couple. Couples numbered to the left 1, 2, 3, 4.

- I. (a) Starting with the left foot, three running steps forward and close feet together on 4, (1-4), three running steps backward and close feet together (5-8) 4 measures.
 Face partner (hands at sides) and balance right sideward (1-2), left sideward (3-4) 2 measures.
 All turn inward and balance with neighbor (that is, each boy balances with the girl on his left) (1-4) 2 measures.
- (b) Repeat (a) 8 measures.
- (c) Partners link right arms and swing once around clockwise (1-4) 2 measures.
 Boys join left hands across (mill wheel) and with 12 skipping steps go once around, counter-clockwise, to places; while the girls skip around them, clockwise, without joining hands, and back to places (1-12) 6 measures.
- (d) Partners link right arms and swing three-quarters of a circle clockwise (1-4) 2 measures.

Girls join left hands across (mill-wheel) and with 12 skipping steps go once around, counter-clockwise, to places; while the men skip around them, clockwise, without joining hands, and back to places (1-12) 6 measures.

- II. (a) Starting with the right foot, partners change places, passing left shoulder to left shoulder, and facing left about on the 4th step (1-4), return to places, starting with the left foot, passing on the right and facing right about (5-8). (Running steps) 4 measures.

Boy bows and girl courtesies (1-4), then change places with partner (5-8) 4 measures.

- (b) As (a), but each boy dancing with the girl who is now on his right and changing places with her (1-16) 8 measures.

- (c) 1st boy and 3d girl, and 3d boy and 1st girl are now partners and grasping inner hands run three steps toward the center and close heels together on 4; turn inward, changing hands, and run back to place (1-8) 4 measures.

The same couples form arches with their up-raised arms and the other couples separating run under these arches and back to the same places. (The 4th boy and the 4th girl pass between the 1st boy and 3d girl; while the 2d boy and the 2d girl pass between the 3d boy and 1st girl) (1-8) 4 measures.

- (d) 2d boy and 4th girl, and 4th boy and 2d girl are partners, grasp inner hands and run forward, three steps and close (1-4), turn inward, changing hands, and run back to places (5-8) 4 measures.

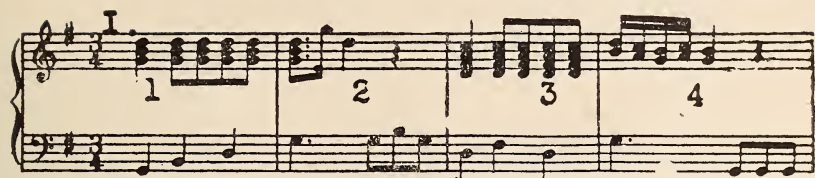
These couples form arches with their up-raised arms and the other couples separating run under these arches and back to places. (The 1st boy and 1st girl pass between the 2d boy and 4th girl; while the 3d boy and 3d girl pass between the 4th boy and 2d girl) (1-8) 4 measures.

- III. (a) Boys link right arms with the girl on their right (their present partner), and with eight skipping steps swing a complete circle clockwise (1-8) 4 measures.
- Repeat, linking left arms, and swinging counter-clockwise, and changing places with girl (1-8) 4 measures.
- (b) Repeat (a), each boy with the girl on his right, and finish with changing places with her. (Original partners are now side by side, but in opposite places, that is, on the opposite side of the circle) (1-16) 8 measures.
- (c) Couple No. 2 join hands with 3d girl and 1st boy, forming straight line; while couple No. 4 join hands with the 1st girl and 3d boy, forming straight line, (these two lines facing), all starting with the left foot, run three steps backward and close feet together (1-4), run three steps forward and close (5-8) 4 measures.
- Drop hands and all turn a complete circle to the right with four quick running steps (1-4) 2 measures.
- Starting with the right foot, all run forward three steps, passing the opposite dancer left shoulder to left shoulder, and facing left about on the 4th step (lines have now changed places) (1-4) 2 measures.
- (d) Couple No. 1 join hands with 2d girl and 4th boy, forming straight line; while couple No. 3 join hands with 4th girl and 2d man, forming straight line, (these two lines facing), all starting with the left foot, run three steps backward and close feet together (1-4), run three steps forward and close (5-8) 4 measures.
- Drop hands and all turn a complete circle to the right with four quick running steps (1-4) 2 measures.
- Starting with the right foot, all run forward three steps, passing the opposite dancer left shoulder to left shoulder, and facing left about on the 4th step. (All should now be in their original places). 2 measures.
-
- 96 measures.

Minuet, Don Juan

Victor record No. 17087.

W. A. Mozart



Formation—Double lines, partners facing each other. Hands on hips.

- I. Step right forward (1), place left foot behind right heel, bending knees (body erect) and at the same time joining right hands and looking under arm at partner (2), step back with left foot, straightening knees and returning hand to hip (3), step back with right foot and bow (4, 5, 6) 2 measures.
- Repeat, beginning with left foot and joining left hands with partner (1-6) 2 measures.
- Beginning with the right foot, march in half circle four steps (changing places with partner), turn left about, facing partner on the fifth step, and point the left foot to the side on the sixth count (1-6) 2 measures.
- Step left sideward (1), cross the right foot in rear and bend knees, body erect (2), straighten knees (3), close heels together (4), pause (5, 6). (Salutation) 2 measures.
- Starting with the right foot, return to places, passing on the right, and turning left about on the fifth count, pointing left foot to the side on the sixth count (1-6) 2 measures.
- Salutation to the left (1-6) 2 measures.
- Point left foot to the side (1), step to the left (2), place right foot behind and bend knees (3), repeat to right (4-6) 2 measures.
- Salutation to the left, finishing side by side, facing forward with inside hands joined, outside hands on hips (1-6) 2 measures.
- II. Step forward with the outside foot (1), bring the inside foot behind, taking the weight on it, and immediately extend the outside foot raised forward, bending the stationary knee (2), step forward on the outside foot (3), repeat, starting with inside foot (4-6) 2 measures.
- Repeat, outside and inside foot (1-6) 2 measures.
- Face partner, hands on hips, and step to the side with the free foot (1), place opposite foot forward and rise on the toes of the back foot (2), lower heels (3), repeat, beginning with the opposite foot (4-6) 2 measures.

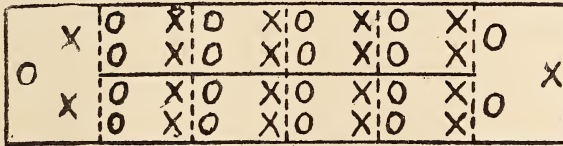
- Salutation, starting toward the line of march, and finish side by side, inside hands joined, outside hands on hips (1-6) 2 measures.
- Repeat last eight measures, and finish facing partners 8 measures.
- Repeat all, ad libitum. — 32 measures.

GAMES

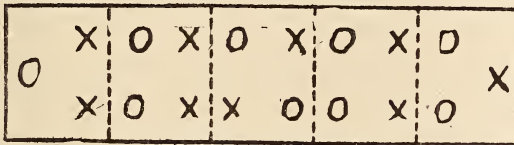
GRADES VII-VIII

Select suitable games from the previous grades.

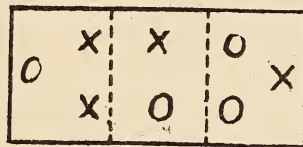
Field Ball



38 PLAYERS



18 PLAYERS



8 PLAYERS

Field ball has some of the features of basket ball and of captain ball. Its advantages are that the field of play may be adjusted to accommodate any number of players. Every four players have a field of approximately eight by sixteen feet for themselves, excepting the captain fields, which have only three players. See the diagram which shows the playfields and the positions of the players.

The object of the game is to get a large hollow ball (a basket ball preferably) into the hands of the captain. At the beginning of the game (also of the second half) the referee tosses the ball up between two opposing players in the center of the field of play.

Whenever a point is made, the ball is again tossed up in the center. Every time the captain of a side catches the ball his side scores a point. Every player has one guard, except the captain, who has two guards.

Players are not allowed to step on or over the lines of their field. Within the field they may move about freely. If a ball is thrown out of bounds a player from the opposite side gets it and throws it in from the point where it crossed the side or end line. A foul shall be called on every player guilty of tackling, or tripping, may be called for any other form of rough play. If a foul is called, the referee shall give the ball to a player of the opposite side standing nearest the center of the field of play for a free throw toward the captain. The guards in the thrower's field shall not interfere with this free throw. After five minutes of play the sides change places.

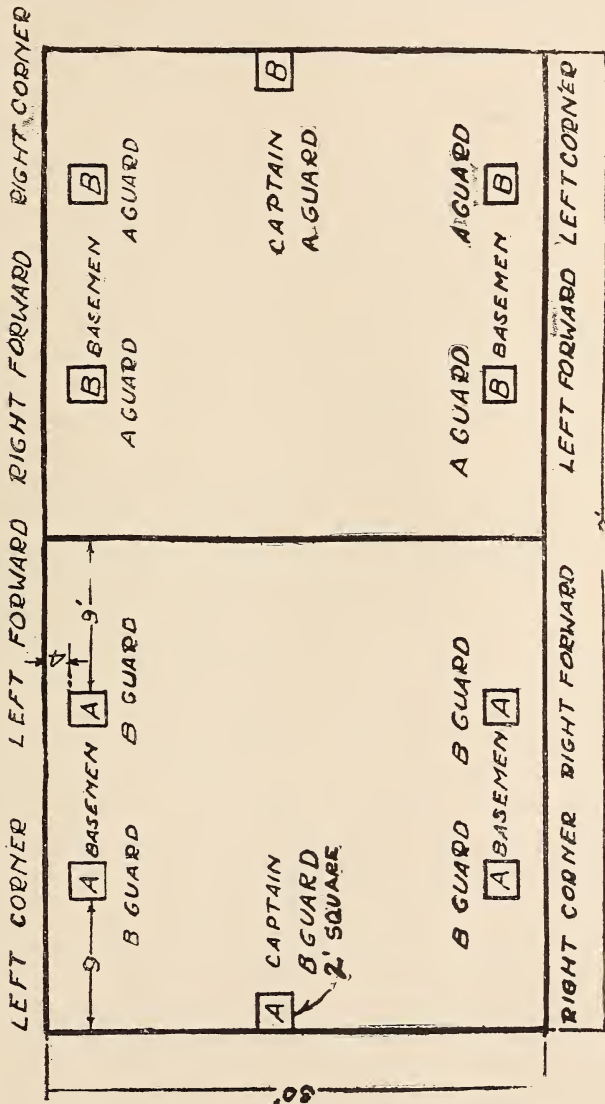
Captain Ball

Revised Rules for Captain Ball. The field is an oblong, 30x60 feet divided into two equal parts. Ten players form a team. They are divided into five basemen and five guards. Their positions are as shown in the diagram. The bases are two feet square. The object of the game is to get the ball (a basket ball) successively into the hands of two or more basemen of a side. The game is played in two halves of from 10 to 15 minutes each. The two teams here used for explanation are designated A and B. Bases and boxes are synonymous terms. The bases, guards and basemen are designated according to the position they occupy in the respective halves of the court. Example: In the lower left corner of the court are : (a) Left-corner base of team B. (b) Left-corner basemen of team B. (c) Left-corner guards of team A. The other positions are designated in a like manner. The distance of the centers of two bases from side base and center lines have been indicated in the diagram. All other bases, except the captain's bases occupy the same relative position. It will be noted that the basemen of team A play in one half of the court and their team mate guards play in the other half of the court.

Rules—Guards. No straddling of bases shall be allowed. Guards may use both hands in guarding, but the arms must in no way encircle the person of the baseman or the ball. Guards are not allowed to go into the territory of their opponents, nor step into the boxes. Guards shall not be allowed to dribble (bounce) the ball. Carrying the ball (taking more than one step) shall not

be allowed. The play of the guards is confined to their respective halves of the court.

Basemen. Basemen must always have at least one foot in their boxes. They are however, allowed to jump into the air to



catch the ball. When a basemen jumps for a ball he must jump in such a manner that the foot upon which he alights must be in the box.

Note: A captain in receiving a ball shall not be required to keep the foot not in the box within the court. The ball may be rolled from one baseman to another, but no score shall be allowed on such a play. Basemen score only on a fair catch from one baseman to another. A fair catch is catching the ball from a delivery by a baseman of the same team without the ball having touched the ground or any portion of the confines of the ground upon which the court is laid out.

The game. The game is in charge of an umpire, who calls all fouls. At the beginning of the game, and after a scoring has ceased, he tosses the ball up in center of the field between two guards, who are called from corresponding positions on opposing teams and who face him. The ball is not again put into play until it becomes dead. A ball is dead when it gets into the hands of a guard after scoring has ceased, when captain receives it from any baseman, or when a score is made from a free throw. After the ball is dead the umpire shall toss the ball up in the center between another pair of guards playing corresponding positions on opposing teams; and no two pair of guards shall again start the play until all the other four pairs have in turn started it. When a free throw does not result in a score the ball does not become dead. If the ball is held by two players he tosses it up between them. In case of a foul he decides which baseman shall have the ball for free throw. (In a free throw the baseman having the ball may not be interfered with, but the other players of his side shall be guarded). In cases of free throws the umpire shall give the ball to right forward, right corner, captain, left corner and left forward in turn as fouls are called. Should any player hold a ball longer than five seconds the umpire shall give the ball to the player holding the same position of the opposing team. There shall be a scorer who is also timekeeper. If in the course of a game the ball rolls outside of the field it shall be put in play by one of the guards nearest the place where it rolled out.

Scoring. Points are made as follows: (1) If the ball successively gets into the hands of two basemen of the same team, this play counts one point. (2) If the ball successively gets into the hands of a baseman and then to a captain, this play counts two points. (3) Should the succession be captain, baseman and then again captain, the play counts three points. (4) If the ball successively gets into the hands of two basemen and then to the captain the play counts three points. (5) If the ball successively gets

into the hands of three different basemen and the captain, the play counts four points. (6) If the ball successively gets into the hands of all four basemen and the captain, the play counts five points. This is the highest score possible in one play. Note a—In order to score no baseman shall handle the ball more than once during the play. Note b—A free throw shall never count more than one point.

Fouls. Fouls are made as follows: (1) Carrying the ball (taking more than one step). (2) Striking the ball when in the hands of a player. (3) Holding, pushing, striking or tripping an opponent. (4) Getting out of a box with both feet at the same time. (5) Stepping into the opponent's territory or boxes. (6) Stepping outside the field with one or both feet. (See exceptions in notes under heading "Basemen.") (7) Straddling a base. (8) Dribbling a ball. (9) Encircling an opponent in whole or part with arms.

Battle Ball (Modified)

Playing Space—Forty by seventy or eighty feet. Divide the space into halves by drawing a line through the center.

Object of Game—To displace players from the field by hitting them with a basketball or making them miss the thrown ball.

The players may either catch or dodge the ball. The game is played similar to Dodge Ball, except that the players may catch the ball. The ball may also be caught on a bound. If the ball hits any object before the player it is considered the same as a bound. A player is out if he attempts to catch the ball and drops it, or fails to dodge a direct throw; also if he steps over the middle line when throwing at an opponent.

Scoring—The side having the greatest number of players remaining in the field after a certain length of time (two minutes) is winner. A change of playing spaces should be made after each half.

Instead of two, three teams may be formed. The playing space is then divided by marking off one-fourth at each end, leaving the half of the available space in the middle. Any team may play against the other two, i. e., each may try to put members of either of the other teams out.

There should be three equal play periods, the teams changing fields with each period, so that at the end every team has played in each field. At the end of each play period the number out are counted and recorded. At the end of the game the outs for each

team are added, and the team having the least number of outs wins. Dodge Ball should be thoroughly understood before trying this game.

Red, White and Blue

The play space is divided into three equal fields of approximately twenty by thirty feet (see diagram, a, b, c). The players are divided into three teams of equal number, called the "Red," the "White" and the "Blue" team. The "Red" team lines up in field "A" on the dividing line between "a" and "b;" the "White" team is grouped in the center of field "b;" the "Blue" team is lined up in field "c." on the dividing line between "b" and "c." The referee puts the ball (basket or volley ball) into play by tossing it to the "White" team. The one catching it throws it at either the "Reds" or the "Blues." The "Reds" and the "Blues" play against the "Whites," hitting as many as possible until the end of the first inning. The "Whites" hit as many as possible of their opponents, whenever they succeed in getting the ball when it is "dead." A ball is "dead" after it strikes a player, the floor or a wall. Those playing in fields "a" and "c" are not opponents. No one is allowed to step over the lines dividing the fields. Transgression of this rule is punished by giving the ball to the opponents and adding one to the opponents' score. Those hit by the ball must leave the field promptly. After two minutes of play the referee gives the signal to stop. The number of players left in each field is then counted and the score noted. (See diagram). In the second inning the "Reds" play in field "b," the "Whites" in field "c" and the "Blues" in "a," the "Blues" and "Whites" playing against the "Reds." In the third inning the "Reds" play in field "c," the "Whites" in "a" and the "Blues" in "b," the "Reds" and "Whites" playing against the "Blues." The scores of the three innings are then added, and the team having the highest total wins.

	1	2	3	Total
Red	8	3	9	20
White	2	9	8	19
Blue	7	8	3	18

Double Line Passing

In this game from eight to forty persons can be kept busy and interested. Divide the classes into two equal squads which are placed facing each other on two parallel lines (chalk) as far apart as the size of the room will permit. The greater the distance the better, but the lines should be at least six feet from the wall. If the teams are large, or contain an odd number of players, put one or two more players at the further end than at the starting point. Figure 1 represents one team of nine men. Another similar team makes competition. No. 1 has a bag and at the given signal runs, tossing the bag to No. 9, the bag passed through the hands of each man to No. 5 who makes a running toss to No. 4 and the second round will begin with No. 2 running down. With every succeeding toss, each man moves one place in the direction of the arrows. After the fifth round No. 1 will be where No. 5 was at the first. No. 1 will then run up with the bag, and, finally, after nine rounds, he will be back in his original position, and when the bag reaches him here, he holds it up to indicate the finish. The team accomplishing this first wins. It will aid the spectators and judges if No. 1 ties a handkerchief around his arm. After the

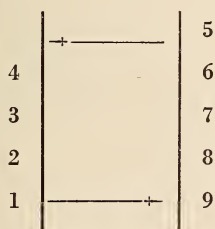


Fig. 1

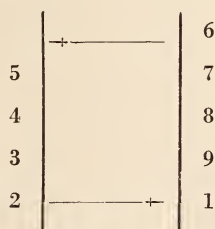


Fig. 2

game is learned, or if the teams are large enough, put two bags in circulation. Give Nos. 1 and 2 each a bag (see Fig 1.). The first bag starts as before and at the same instant it starts up in the hands of No. 5 (not before), No. 2 starts down with the second. The game ends when numbers one and two have received the bags in their original positions. When this method is used, the game takes only half as much time as before. In learning the game, the runner should not cross the line until the bag is in his hand, but after a little practice, No. 5, for example, may start when the bag has reached No. 7 (see figure 1), receive it on the run from No. 6 and deliver it, while still running, to No. 4. This running start can, with practice, be reduced to a nicety, but should be closely

watched, not allowing the runner to start too soon and allowing the runner to stand midway between the lines waiting to receive the bag. Careless play will soon manifest itself. Guard against it thus. Give the winning team two points and score a team one for every time the bag touches the ground either from a bad throw or from a bad catch. Play three or five games and then add up the points. (Keep score on the floor with a chalk). This method of scoring puts a premium on careful playing, for a team that wins and makes but two errors will be no better off than a team which plays slower but without errors. There should be one umpire for each team to count the errors and a scorer may also be judge of the finish.

Instead of playing against each other, it is sometimes well to play against time. The game can be played with a basketball and may be played also with a medicine ball.

Kick Ball

The playing field is marked off by drawing two lines ten feet apart, and two parallel lines, the goals, ten feet behind these. All players stand on the goal lines except one, the driver, who stands on the line nearest the opposing team. Those on the goal line all take hold of hands and stand about three feet apart.

The object is to kick a basketball through the opposing line, between two players, but under their arms. When this is done the side having kicked the ball scores two points. If it is kicked over the heads of a team that team scores one point.

The driver may not kick the ball over the goal line, but must try to roll it where his teammates can do so. The driver is changed after each two points scored. The ball may not be stopped or thrown with the hands or the line broken. No score can be made when the line kicking the ball is broken.

Tug of War

A rope, about thirty feet long and an inch thick, is required. The players are divided into two equal divisions. Each side then lines up with its members one behind the other, the two leaders facing. The players on each side stand alternately on the left and right sides of the rope, which all grasp with both hands. A goal line is drawn behind each division. At the word "Pull!" both sides pull, the object being to pull the opposite side over the goal line.

Volley Ball

Object. The object of the game is to keep a volley ball passing from one side to the other over the top of the net, by batting it with one or both hands.

I. **Grounds.** The playing surface shall be a rectangular court, not to exceed 35 feet in width by 60 feet in length, free from obstruction.

II. **Net.** The top line of the net shall be level and measure eight feet from the center to the floor or ground.

III. **Teams.** The players should be divided into two equal teams of from eight to sixteen players each.

Each team shall be in charge of a captain, who shall see that each member of the team rotates after each serve, and that the members of the team serve in regular order.

IV. **Game.** The game shall consist of fifteen points.

V. **Definitions of Terms.** The order in which the players are to serve shall be called the "Serving Order."

The shifting of the men in position shall be called "Rotation."

A service is the putting of the ball in play by an eligible man, by batting it into the opponents' court in any direction with one or both hands while standing with both feet behind the back line of the court.

"Point" shall be called when the team receiving fails to legally return the ball to the opponents' court.

"Side out" shall be called when the team serving fails to win its point or plays the ball illegally.

A player who touches the ball when it is not dead shall be considered as playing the ball.

The ball is out of bounds when it touches any surface, object or part of the floor outside the court.

When the ball momentarily comes to a rest in the hands or arms of a player and is not clearly batted, he shall be considered as catching or holding the ball.

A player striking the ball two or more times consecutively shall be considered as dribbling.

VI. **Service and Server.** At the opening of the game the ball shall be put in play by the first man on the service of the team which is to begin service.

Each server shall continue to serve until the referee calls "Side out," at which time the men of the serving side shall immediately rotate one position to the left.

A service which strikes the net or any other object or surface shall put the side out.

The team losing the previous game shall have the first serve in the succeeding game.

The server shall serve in the right or left hand court from behind the backline.

VII. Playing the ball. The ball may be batted in any direction with head, one or both hands or fists, but it must not touch the ground or go out of bounds or under the net.

The ball may be played by any number of men before being batted over the net.

A ball other than a service, striking the net and dropping over is still in play.

If a player on either team bats the ball out of bounds, it shall count against his team. "Side out" or "Point" shall be called.

Note: This shall not prohibit the recovery of a ball by the team batting it outside the court, provided the player does not advance beyond the net or the ball go out of bounds.

Any ball other than a service may be recovered from the net.

A ball striking a boundary line shall be considered "good."

VIII. Prohibitions. A player shall not:

(a) Strike the ball while he is supported by any player or object.

(b) Dribble.

(c) Catch or hold the ball.

(d) Reach over the net to strike the ball.

(e) Serve out of the regular order of service.

(f) Touch the net. Note: If two men on opposite sides touch the net simultaneously, no point shall be scored, and the ball shall be served again by the same player.

(g) Interfere with the play of the opposing team by entering their court.

(h) Address any official. Note: Captains only are allowed to address the officials.

(i) Delay the game.

(j) Make remarks or commit actions derogatory to the officials or tending to influence their decisions.

(k) Make personal or derogatory remarks about opponents.

(l) Re-enter the game after being disqualified or taken out.

IX. Penalties.

(a) "Side out" shall be called for violation of Rule VIII., Sections (a) to (l) inclusive, by the team serving.

(b) "Point" shall be called for violation of Rule VIII., Sections (a) to (h), inclusive, by the team receiving.

(c) A point may for the first offence, and shall for the second offence, be given the opponents for violation of Rule VIII., Sections (h) to (l), inclusive.

(d) The referee may also disqualify for any violation of Rule VIII., Section (i) to (l).

(e) Any team refusing to play after receiving instructions to do so from the referee shall forfeit the game.

X. Scoring. Failure of the receiving team to legally return the ball over the net into the opponents' court shall count one point for the team serving. Note: Only the side serving scores. A point cannot be made while the ball is dead. (The ball is dead when the referee's whistle blows calling any decision).

XI. Duties of the referee. The referee shall be the superior officer of the game. He shall decide when the ball is in play, when it is dead, when a point has been made, when side is out, and shall impose penalties for any violation of the rules.

The referee shall have power to make decisions for violations of rules committed at any time. This includes the periods when the game may be momentarily stopped for any reason.

The referee shall record the points made. His record shall constitute the official score of the game.

Suggestions. When teaching the game to young or inexperienced players the following modifications will make the game faster and more interesting:

Allow the server to stand nearer the net than the back line.

Allow the ball to be returned on the first bounce as well as the "fly."

Allow the server two trials to get the ball over the net.

The simplest form would be to start the game by having the serving side toss the ball over the net, and the receiving side catch same. Then gradually progress to batting over and returning the ball on the bounce or "fly," then to keeping the ball off the ground, or on the "fly."

See that the players all serve in regular order, and rotate immediately after losing the serve. This will give everyone playing a chance to play every position on the field, and will not allow the stronger players to monopolize the game.

ATHLETICS

The problem in school athletics is to provide some form of physical exercise that may be practiced by the children without much supervision and in which everyone in the class will take part. In competitive athletics, such as basketball, baseball and track meets, the more active members of the class take part and the ones who need the exercise most do nothing more strenuous than to cheer their team to greater efforts.

CLASS ATHLETICS

In class athletics a record is made by a whole class instead of by an individual. The object is to reach ALL rather than a few.

Only those records should be considered that are made by classes in which 90 per cent. or more of their members take part.

SUGGESTED ACTIVITIES—VII-VIII GRADE

BOYS

Running or standing broad jump.

Running high jump.

60-yard dash.

Plain or shuttle relay (distance to be regulated by the size of the school yard, 4 or 8 boys on a team. Maximum distance for each boy to run, 110 yards).

GIRLS

Basketball throw for distance.

50-yard dash.

Standing broad jump.

Plain or shuttle relay (4 or 8 girls. Maximum distance for each girl to run, 55 yards).

V-VI GRADE

BOYS

Running hop-step-and-jump.

Standing triple broad jump.

Potato race.

Shuttle relay (8 boys. Maximum distance for each boy to run, 55 yards).

50-yard dash.

GIRLS

Volley ball throw for distance.

Potato race.

40-yard dash.

Standing broad jump.

Shuttle relay (8 girls. Maximum distance for each girl to run, 25 yards).

JUMPING—The class is lined up back of the "take-off" and each jumps in turn. The distance from the edge of the "take-off" to the first mark made by any part of the body or clothing is measured as the jump. Each has three jumps, the best being taken as the individual's record.

RUNNING—The class is lined up back of the starting mark and the timer takes his position at the finish mark. The timer starts the first runner with a quick downward motion of his hand. As the first runner crosses the finish line the timer signals for the second runner to start, and so on until all have run.

HIGH JUMP—Each contestant gets three trials at each height. Displacing or running under the bar counts a trial.

BASKET OR VOLLEY-BALL THROW FOR DISTANCE—The class is lined up behind the "throwing line" and each in turn throws the ball for distance. The thrower stands with the toes of both feet on the "throwing line" and throws the ball with both hands over the head as far as possible. Each contestant has three throws, the best being taken as the individual's record.

POTATO RACE—Draw a number of circles or place small baskets or boxes a short distance apart on the starting line. On a straight line with each circle or box place four small blocks of wood (stones or other objects about 2 inches square) fifteen feet apart. That is, the first block is fifteen feet from the basket, the second thirty feet, the third forty-five feet, and the last block sixty feet away. Fifteen feet back of the starting line draw a parallel line for the finish. The contestants start on the starting line, beside their basket or circle, and get the "potatoes" one at a time, depositing them in the basket. When all are gathered they finish at the line fifteen feet back of the basket. The "potatoes" may be gathered in any order, but only one may be brought in at a time. Each "potato" must stay in the circle or basket. If it bounces out it must be gotten and placed in before

another is brought in. The contestant finishing first at the line fifteen feet back of the basket with all four "potatoes" in the basket wins.

SHUTTLE RELAY—See Relay Races, page 146.

STANDING TRIPLE BROAD JUMP—Same as in the standing broad jump, but instead of one, three jumps are made in rapid succession.

RUNNING HOP-STEP-JUMP—The run and take off are the same as in the running broad-jump. If the contestant takes off with the right foot he must land on the same foot at the completion of his hop; then a step is taken landing on the left foot; and the final jump is made from the left foot, alighting on both feet. In other respects the rules governing the broad jump apply.

TEAM AVERAGE—In events measured by distance or height, as the jumps or throws, the highest average wins the event. In these the team average equals the total distance or height divided by the number of contestants.

In events measured by time, as runs, the low average wins. In these the team average equals the total time divided by the number of contestants.

THE ATHLETIC BADGE TEST

The athletic badge test is a form of athletics in which every boy or girl is given an opportunity to win by bringing themselves up to a prescribed physical standard. It is not necessary to defeat some other contestant in order to succeed. Each measures his own ability.

The tests are divided into three grades as follows:

BOYS

3d Class. (Bronze Badge)

Pull up (chinning on bar)	4 times.
Standing broad jump	5 feet 9 inches.
Running high jump	3 feet 6 inches.
or 60-yard dash	8 3-5 seconds.

2d Class. (Bronze-Silver Badge)

Pull up (chinning)	6 times.
Standing broad jump	6 feet 6 inches.
Running high jump	4 feet.
or 60-yard dash	8 seconds.

1st Class. (Silver Badge)

Pull up (chinning)	10 times.
Standing broad jump	7 feet.
Running high jump	4 feet 4 inches.
or 100-yard dash	13 seconds.

It is necessary to qualify in three events in any one class in order to win a badge.

GIRLS**3d Class**

20-yard dash	4 seconds.
Potato race	28 seconds.
Basketball throw	30 feet.

2d Class

20-yard dash	3 4-5 seconds.
Potato race	27 seconds.
Basketball throw	32 feet.

1st Class

20-yard dash	3 2-5 seconds.
Potato race	26 2-5 seconds.
Basketball throw	36 feet.

A contestant winning a 2d or 3d class badge at one test may try at the next test for a higher badge. Upon passing a higher test the lower test badge is surrendered.

METHODS OF ORGANIZING A CLASS OR A SCHOOL FOR COMPETITIVE PLAY

This plan as worked out by Mr. William A. Stecher, Director of Physical Education of the Philadelphia Public Schools, and issued in a recent bulletin to his teachers, has been very successful in solving the recess and after-school play problem.

I. COLOR CONTESTS.

- A. Divide each class into two equal groups (according to size, by choosing, etc.) Each group represents a color, and hereafter **all competition is between the two colors within the class. Appoint a captain for each group of boys and also the girls.** This will result in having four aggressive leaders in each room. **Let the captains conduct the events** (under supervision of teachers) when-

ever it is deemed feasible. In the higher grades the captains always can conduct the track and field events and also most of the games. The events should be conducted at recess or after school hours, and **the older and better captains should conduct the contests of the lower grades.**

Under this plan every child gets an opportunity to enter competition. Occasionally a representative team of one color might compete against a team of the other color in order that the best ones of each group get an opportunity to compete against others of the same athletic ability.

- B. **One class can conduct events independent of the rest of the school by means of color contests.** A teacher can in this way give opportunity for **Organized Competitive Play** to her pupils, even though the rest of the teachers feel disinclined. Leagues may be formed within a class for various sports. e. g., a dodgeball league with twelve games to play, or a volleyball league, etc.
- C. **The ideal way to conduct color contests is to have the whole school participate in the organization.** A double system of competition is thereby created—that within the class, and that which results from adding the points scored by each color throughout the school.

II. INTER-CLASS COMPETITION.

This form of competition calls upon the more skillful in each sport to represent the class in that particular sport. The interest in such contests is usually greater than in color contests, principally because of the greater skill and aggressiveness shown, but also because each team—representing, as it does, a different class—seems a much more distinct and foreign group. It is this same idea that creates still greater enthusiasm when one school team competes against that of another school.

Inter-class sports usually are easier to conduct than color contests, because the contestants are good players and know the rules at least fairly well. Secondly, there are not nearly so many contestants to be handled. The teacher, or a captain elected by the class, can conduct tryouts and select the team members.

III. COLOR CONTESTS IN COMBINATION WITH INTER-CLASS SPORTS.

This is the ideal form of organization for intra-school athletics. Under this plan everybody gets into the play, and at the same time the best of each class compete against the best of another. It is an easy matter to **select the class representatives for each branch of play during the color contests.** The class members will strive to their utmost during the color contests in order to be chosen for the class team.

In large yards both forms of contests can go on at the same time. **In small yards** it would probably become necessary to conduct the color contests as part of the regular Physical Education Lesson and the inter-class sports at recess or after school; or set aside certain days for after-school color contests, and other days for inter-class contests.

IV. INTER-SCHOOL COMPETITION.

This form of competition should be conducted only under the strict supervision of the physical education teachers. In schools where color and inter-class contests are conducted, it becomes an easy matter to select the school representatives for any team.

When training teams for organized team games, field days, athletic meets, etc., it is well to have certain teachers take charge of each branch of activity in order that better all-round results may be obtained.

HOW TO CONDUCT COLOR CONTESTS

After the teams have been formed as explained under (I.), the next question is, "What events shall be used in the contests?" The answer is, **"those events which are understood by the children and the teacher."** Ask the children what games and athletic events they are familiar with.

In a school where few or no games have been played and where athletic organization has been unknown, it is well to have the whole school start with the same event and to add another as soon as the first is well learned. One of the simplest and best events to start with is Dodgeball. For the rules see page 141. **Another event that is easily conducted by beginners is Racing.** The teacher might start with a "Hopping Race," which, because of its simplicity, will insure success from the beginning.

Start with a short distance, say 20 yards. Line the class up on each side of the running space, one color on the left and the other color on the right side. Draw a starting line at one end and 20 yards away the turning line. The teacher stands at one end of the starting line to give the signal to start and to select the winner. The captains stand at either end of the turning line to see that all the racers reach that line, and to disqualify those who do not. Two representatives of each color toe the line, and at the command "Go," they hop to the turning line, and from there run back to the starting line, where the teacher points out the winner. They then form at the end of their respective lines, and the next two of each color quickly toe the mark. When all have run, count the winners of each side. The side having the greatest number wins the contest. Variations of the race may be conducted as follows:

Hopping in both directions.

Running in both directions.

Holding a knee or foot while hopping.

Jumping forward in one or both directions, etc.

Events recommended for beginners are, Dodgeball; Races; Basketball Throw; and Standing Broad Jump.

In schools where games and athletics have been conducted for some time, little difficulty will be encountered in a much more elaborate program.

Scoring—Each time a color wins an event, this color is credited with one point. In schools where several classes are conducting color contests, account should be kept of the school-standing of each color (total of all classes), as well as of each individual class. **Keep both standings on the blackboard** somewhere in each room at all times. This is one of the best ways of stimulating interest among the pupils.

Whenever in doubt concerning any point, and whenever you wish ideas or assistance along any line of this work—please ask the physical instructors.

A PLAN FOR THE ORGANIZATION OF AN ATHLETIC ASSOCIATION IN EACH SCHOOL

An opportunity to give to the pupils a valuable civic experience leading to self-government is afforded in the organization of a **School Athletic Association**. A form of the constitution of such an organization follows. It may be amended from time to time to meet the conditions of each school.

NAME

1. The.....School Athletic Association

PURPOSE

2. To promote clean athletics for every pupil.
 Lay out play spaces.
 Organize teams.
 Arrange schedules and keep standing of teams.
 Supervise contests.
 Prepare pupils for "Badge Tests."
 Provide for and take care of play apparatus.

Note: Much of the apparatus needed, such as jumping standards, take-off boards, etc., can be made by the boys in the Manual Training Shops.

MEMBERSHIP

3. A. The teachers of the school.
 B. The pupils of the school.
 C. Interested adults outside the school.

OFFICERS

4. A. President.
 B. Secretary.
 C. Treasurer.
 The treasurer shall be one of the teachers.
 D. Any other officer to fill any office which it may be deemed desirable to create.

These officers shall be elected at the beginning of each school term.

CONTROLLING BODY

5. A committee consisting of:
 - A. Three teachers appointed by the Principal, one of these to serve as Chairman.
 - B. One boy and one girl (elected by the class) from each classroom of the two highest grades.

Duties—The duties of this committee shall be to conduct the activities of this Association, as stated under Purpose in Article II. Assistants may be appointed to help in carrying out the plans of this committee. Regular monthly meetings shall be held on the.....day of each month.

FINANCIAL SUPPORT

6. A. Parent-Teachers' Association.
 B. Individual donations.
 C. Special means.

MEETINGS

7. Regular semi-annual meetings shall be held at the beginning of each term.

Special meetings may be called by the President, and shall be called by him on the written request of. . . . members.

A TYPICAL SCHEDULE OF EVENTS FOR THE SCHOOL YEAR

FOURTH GRADE—GIRLS

Fall	Winter	Spring
Dodgeball	Dodgeball	Playground Baseball
Endball	Endball	Potato Race
Potato Race	Standing Broad	40-yard Dash
40-yard Dash	Jump	Standing Triple Broad
Volleyball Throw		Jump
		Volleyball Throw

BOYS

Dodgeball	Dodgeball	Playground Baseball
Endball	Endball	50-yard Dash
50-yard Dash	Standing Broad	Potato Race
Potato Race	Jump	Standing Triple Broad
Baseball Throw		Jump

FIFTH GRADE AND SIXTH GRADE—GIRLS

Captainball	Dodgeball	Indoor Baseball
50-yard Dash	Standing Broad	50-yard Dash
Shuttle Relay	Jump	Shuttle Relay
Running Hop-Step- Jump		Volleyball Throw
Standing Triple Broad		
Jump		

BOYS

Dodgeball	Dodgeball	Playground Baseball
Volleyball	Volleyball	Volleyball
60-yard Dash	Standing Broad	60-yard Dash
Shuttle Relay	Jump	Shuttle Relay
Running Hop-Step- Jump		Basketball Throw
Standing Triple Broad		
Jump		

SEVENTH AND EIGHTH GRADES—GIRLS

Fall	Winter	Spring
Dodgeball	Captainball	Captainball
Captainball	Volleyball	Volleyball
60-yard Dash	Standing Broad	60-yard Dash
Plain Relay	Jump	Plain Relay
Shuttle Relay	Basketball Throw	Shuttle Relay
Standing Broad Jump		Standing Broad Jump
Basketball Throw		Running High Jump

BOYS

Dodgeball	Dodgeball	Volleyball
Volleyball	Volleyball	Baseball
Basketball	Basketball	100-yard Dash
75-yard Dash	Standing Broad	Plain Relay
Plain Relay	Jump	Shuttle Relay
Shuttle Relay	Basketball Throw	Running Broad Jump
Standing Broad Jump		Standing Broad Jump
Running Broad Jump		Running High Jump
Running High Jump		Soccer Football
Soccer Football		

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